FAMOUS MONSTERS #95

JAN. 1973

FAMOUS MONSTERS OF FILMLAND

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GUESS WHAT HAPPENED to COUNT DRACULA

PLUS: NEW DR. PHIBES • NEW PLANET OF APES • NEW BLACULA

WELCOME!
TO THIS ISSUE...

See a Long Chaney around the neck of a subdued ape in CONQUEST OF THE PLANET OF THE APES, on page 16.

SPEAKING OF MONSTERS

HOTLINE TO HORROR

Here's where it happens!

Horrorwood, Karloffornia—office of Yours Gruley, the Ackermonster!

You Axed For It so here's a foto of the Editor at work.

That could be Chris Lee on the phone or Ray Harryhausen filling me in on the news on, say, the next animated marvel of the world, SINBAD'S GOLDEN VOYAGE, or perhaps (tho I only said perhaps, mind you) DRACULA ON THE PLANET OF THE APES.

Of course it could be the publisher, Jim Warren, saying "Why don't you get off the phone and back to your typewriter? Those great features for issue 95 are already 3 days late!"

OK . . . so I got back to my smoking typewriter (it smokes so much that I'm afraid one of these days it's going to die of cancer) and turned out this tasty tantalizing terrorific issue for you, packed with Features old & new on "Everything You Have Always Wanted to Know About Monsters—but were Afraid to Ask" (and I don't blame you!)

I'd tell you more about the fascinating, fiendish & fantabulous material in this issue but—excuse me—the phone's ringing again. Maybe it's YOU, telling me how you liked this issue. I hope you do!

Forrest J Ackerman

This issue is DEDICATED to SANJULIAN, the brilliant artist from Spain, who splashed his paintbrush upon his corroding canvas, and quite lovingly rendered one of FM's all-time great covers—the Boris Karloff FRANKENSTEIN portrait gracing our last issue, #94.

Publisher JAMES WARREN is so thrilled, that he has the original SANJULIAN framed, and hanging on his office wall.

The original painting, that is; not the artist.

Art lovers and other SANJULIAN fans, eat your hearts out—and then use the stakes you took from them to pick your teeth. We'll be running more SANJULIAN covers on CREEPY, EERIE, VAMPIRELLA & FAMOUS MONSTERS.

WANTED! More Readers Like

FRED DARABONT

NO KIDDIN'! A KID FROM TRANSYLVANIA!

I'd sure like to express a few opinions. Everybody's knocking today's horror movies, and I don't see why. WILLARD for instance, wasn't as horrifying as it's cracked up to be, but it was entertaining and had a good plot. Many people say the much talked about film, COUNT YORGA, VAMPIRE, was dumb and plotless. Well, the plot maybe wasn't very definite, but it was the most terrifying film I've ever seen.

Time out to congratulate you people on **FM #92**, the Bela Lugosi special.

My family originates from Transylvania, which before belonged to Hungary. Lugosi is my favorite actor, and I deem him worthy of worship. I just bought a picture of him, today, in his famous DRACULA pose . . . I was so impressed with **#92**, that I bought several issues.

But back to my (YEECH) dull opinions. I just had the overwhelming pleasure of seeing BEN (the sequel to WILLARD). It was truly horrifying, and yet had affection, and I can truly say it's the best film I've ever seen in my life. I just bought the novel, and added it to my growing library.

The second best film I've ever seen is CONQUEST OF THE PLANET OF THE APES. The apes' revolt is truly the most awesome spectacle in the annals of science fiction! Roddy McDowall as Caesar was truly fantastic, and the scenes of the apes engaging in hand to hand combat with the police were really out of sight! You can really get a charge from seeing apes at war with man!! To anyone thinking of seeing BEN, or CONQUEST OF THE PLANET OF THE APES—Do it!!

All who saw THE ABOMINABLE DR. PHIBES will agree it was very good, and that TALES FROM THE CRYPT wasn't bad (it wasn't great) either. Which comes to my point!

In issue **#92**, Stephen Kowalski, like some kind of a martyr, proclaimed the death of the horror movie! BULLFEATHERS, I SAY—BULLFEATHERS! I didn't see most of the movies he listed (and they may have been bombs), but at the risk of offending you, Stephen, I think you may have gone off the deep end! Yes, I too have seen some real stinkers, like FRANKENSTEIN'S BLOODY TERROR, FROGS, etc., but to say that horror films are dead, is just not true.

WANTED! More Readers Like

ROBERT OLIVA JR.

But I do agree with Stephen on the low-budget quickies and the sex-smeared films. FRANKENSTEIN'S BLOODY TERROR is better called FRANKENSTEIN'S GORY BORE! And if one wants to see sex, he should go to a dirty movie. If anyone else agrees with me, or if Stephen cares to dispute, my address is Apt. #17, 7518 Lexington Ave., Los Angeles, California, 90046.

By the way; PROFESSOR GRUEBEARD goofed! In **FM #91**, he said that Baby Milo grew up to lead the revolt in latest APES film. Wrong! In ESCAPE FROM THE PLANET OF THE APES, Milo was murdered, along with his parents. CAESAR is the ape who leads the revolt, the baby chimp who said "Mama," and the end of ESCAPE FROM THE PLANET OF THE APES!

FRANK DARABONT
Los Angeles, Ca.

WANTED! More Readers Like

ROY SWEENER

HE FINDS CORN FLAKEY

This is my first letter to **FM**, and I'm a true fan with a couple of things to say.

First, **FM #92** was the greatest ever. It was fantastic in every way. Mr. Lugosi would have been proud. My hands were shaking when I picked the issue up . . . the whole magazine was just . . . just incredible.

But as for the other thing which I must say, it makes my vampire blood boil when you have a great issue like **#92**, and then you waste your pages on something as trashy as FRANKENSTEIN VS. DRACULA! Zandor Vornkof is an overrated, fang-bearing "actor." Take the scene where the graveyard attendant finds Vornkof at the grave of Frankenstein:

ATTENDANT: "Who are you?"

VORNKOF: "I have been called The Prince of Darkness and the King of Evil."

Need I say more? How corny! How crummy! And how dare you print anything about that piece of trash in the same magazine you use to honor the great Bela Lugosi!!

Keep up the fantastic work!

CLAY McBRIDE
Cape Girardeau, Mo.

CONTINUED ON PAGE 66

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OUR COVER: Claudia Barron of "Guess What Happened to Count Dracula," as seen by our cover artist Luis Dominguez.

JAMES WARREN
Founder & Publisher

FORREST J ACKERMAN
Editor-in-Chief

W.B. DUBAY
Managing Editor

WALT DAUGHERTY
Special Photography

JACINTO SOTO
DONATO VELEZ
Traffic Department

FLO STEINBERG
Marketing Director

BILL MOHALLEY
Production

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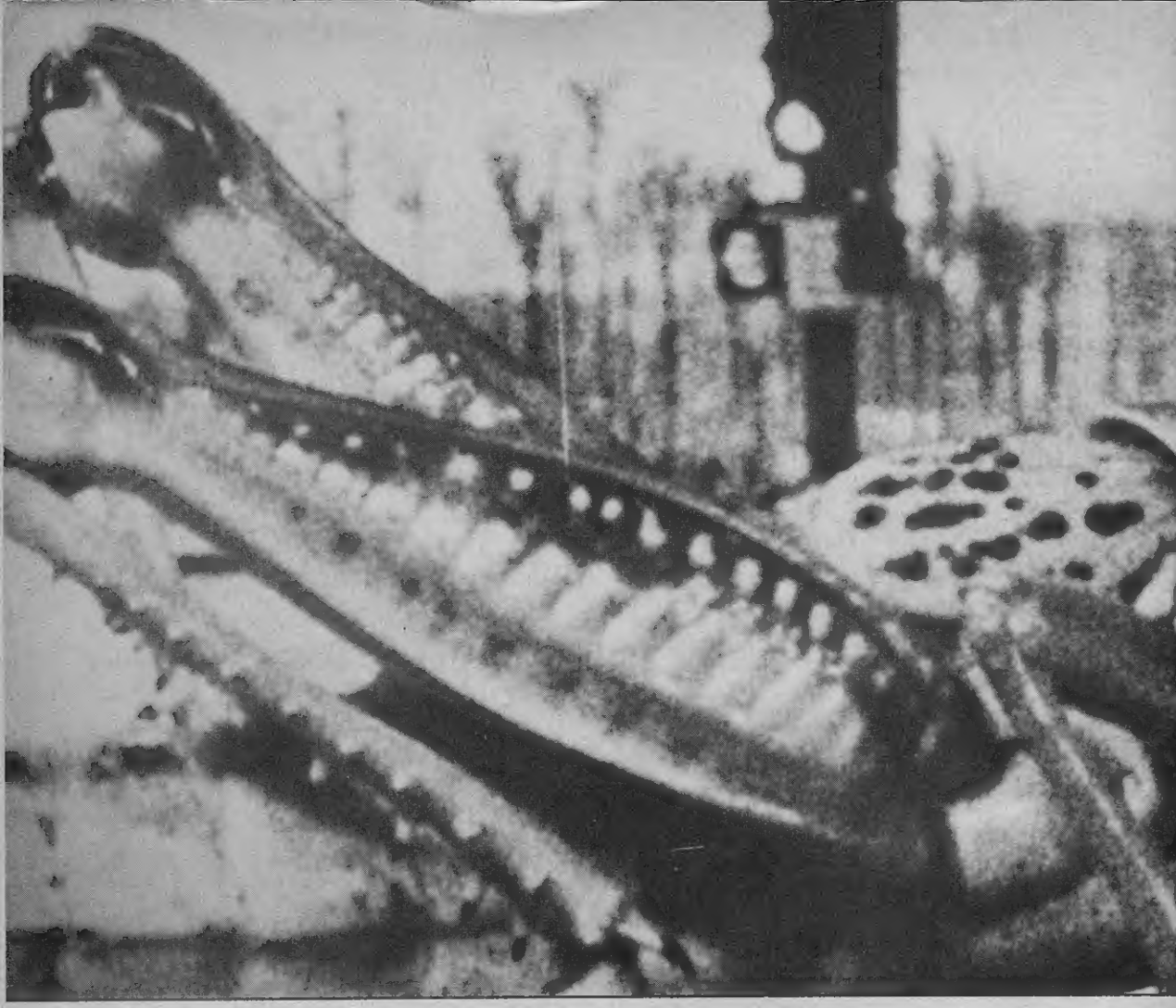
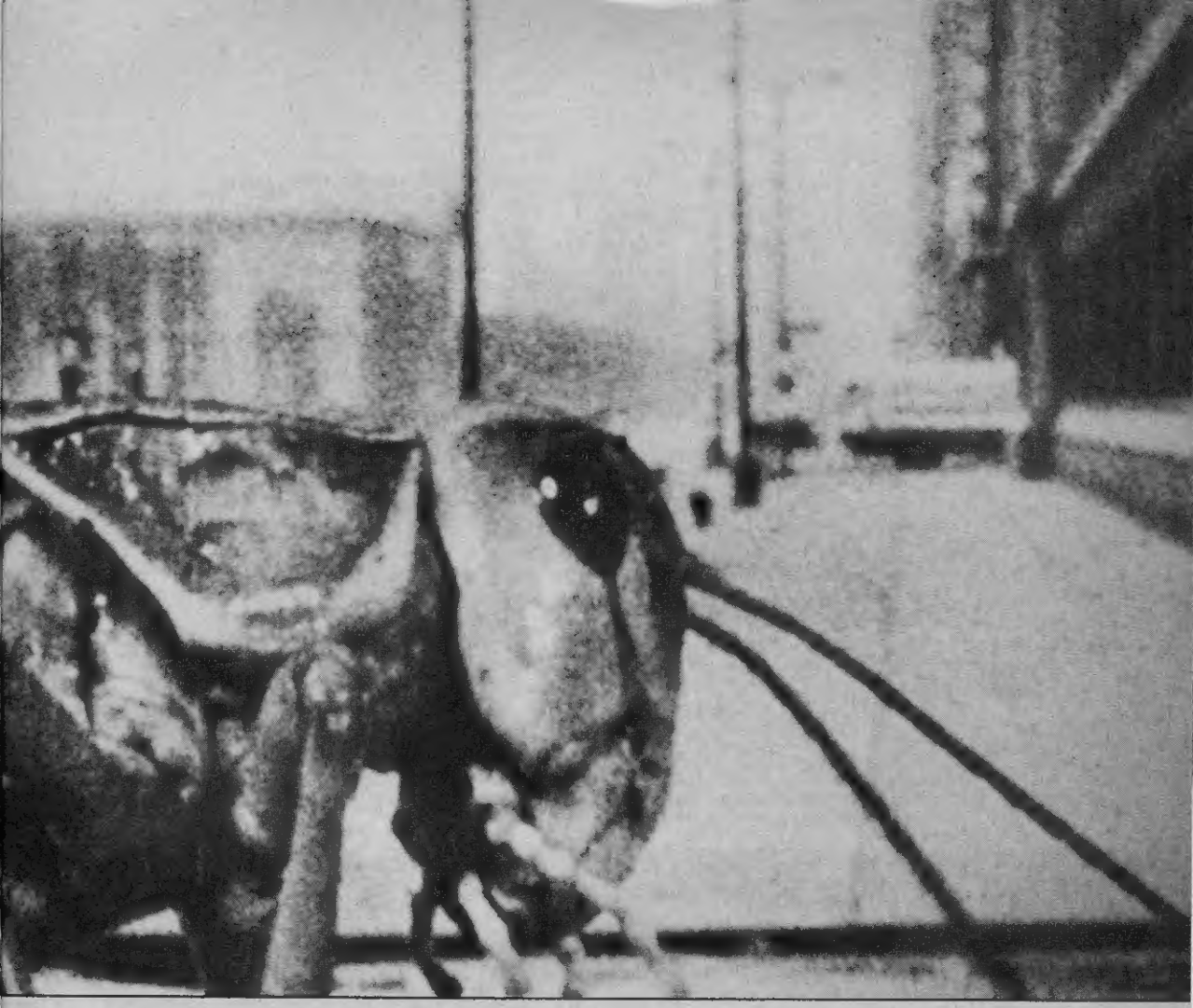


ATTACK of

By **THOMAS ROGERS**

To date, there have been over forty American and foreign movies which have giant insects in them. Insects of abnormal size have been in films since the silent era, and they continue to draw large audiences to see them. The following is a report on 39 of these movies. Hopefully, there will be more films of this sort in the near future.



the GIANT INSECTS

The first great sword and sorcery film was **THE THIEF OF BAGDAD** (United Artists, silent, 1926). At one point in this epic, Douglas Fairbanks went underwater, where he was confronted by an aquatic spider that nearly matched his own height. The giant insect did not do well against the hero, for the latter used his knife and put an end to the spider in less than a minute.

The remake of **THE THIEF OF BAGDAD** (London Films, 1940) also contained a giant spider. It stood guard over a magic jewel, and Sabu and the dethroned king had to contend with it. Like the arachnid in the original version, this one was easily disposed of.

There is a dispute over whether or not a huge spider appeared in the original, uncut version of **KING KONG** (RKO, 1933). Apparently there was such a creature, for a photo of it exists. This monster lurked at the bottom of a valley. Kong caused about a dozen men to fall from a tree "bridge," into the clutches of the spider. Only the hero managed to save himself, although a giant lizard almost finished him off as he watched the huge ape carry off Fay Wray.

Johnny Weismuller and Johnny Sheffield faced a gigantic spider in **TARZAN'S DESERT MYSTERY** (RKO, 1943). The creature, complete with an oversized web, lurked within a cave in a lost jungle. (Could the locale have been Edgar Rice Burroughs' Pal-Ul-Don?) There were other prehistoric beasts about, but none of them dared venture into the spider's lair. The repulsive thing threatened to devour Boy, but it settled for the film's villain, instead.

Peter Graves learned that the **KILLERS FROM SPACE** (RKO, 1954) planned to exterminate the human race by using a variety of enormous insects, all of which were carnivorous. The alien invaders kept the monsters in a vast underground cavern, where they waited for them to sufficiently multiply. The hero finally destroyed them by causing their atomic equipment to overload and explode.

THEM! (Warner Brothers, 1954), one of the top 25 SF films of all time, was the first movie dealing solely with giant insects—enormous, mutated ants. These were created by America's first atomic bomb tests. They were spawned in a desert in New Mexico, and most of the original colony died there, killed by poison gas and fire. Two queen ants and some winged males escaped, though, and they soon started their own colonies on a ship at sea and under the river bed of Los Angeles. The ship was sunk by a naval battle cruiser, and the remaining colony was annihilated by a large detachment of soldiers armed with flame throwers and other assorted weapons.

Sabu in the Thrall of the Super Spider Web probably wishes he'd stayed in bed in this tense scene from the remake of THE THIEF OF BAGDAD featuring the fabulous Conrad Veidt as the black-hearted villain. (London Films-United Artists 1940.)

The Metaluna Mutant, man-sized insect monster of THIS ISLAND EARTH (Universal 1955).

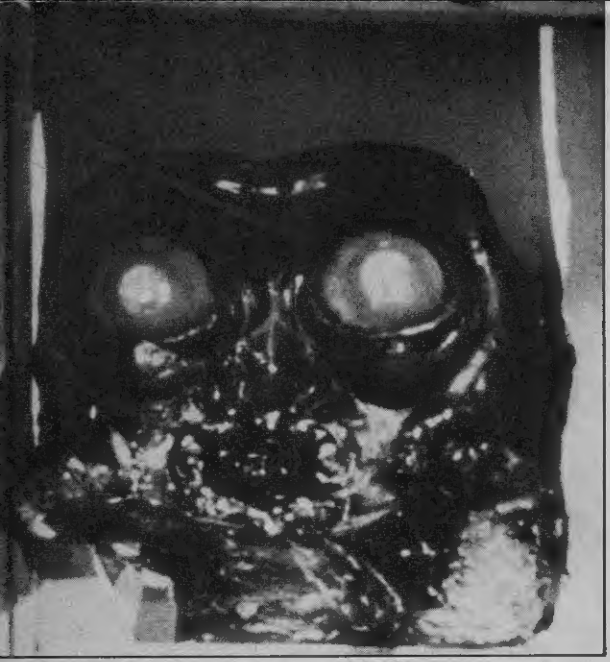
The voracious **TARANTULA** (Universal, 1955) was enlarged within a desert laboratory, and it continued to grow after it accidentally escaped from there. For a while, it was content with eating cattle, but then it decided to add humans to its menu. Dynamite and bullets proved useless against the behemoth. It took napalm-carrying Air Force jets to put a stop to the gargantuan.

Scientists from the planet Metaluna invaded **THIS ISLAND EARTH** (Universal, 1955). Their distant world was at war with another one, and they were losing. Their heavy labor was performed by eight-feet-tall mutant insects, one of which was hurt in an explosion toward the end of the movie. The bleeding creature attacked the heroes, and only the disintegrating force of their flying saucer's takeoff eliminated the BEM.

Not only were hostile humans a problem in the **WORLD WITHOUT END** (Allied Artists, 1955), but there were also man-sized spiders scampering about. The heroes of this trend-setting movie (a number of films with similar plots were destined to follow: **BEYOND THE TIME BARRIER** (Pacific, 1960), **THE TIME TRAVELERS** (American-International, 1964), etc.) traveled from the 20th century to the 26th century, and found the remnants of a devastating atomic war. One man was nearly eaten by one of the giant spiders, but his companions saved him from the gruesome fate by using their knives on the web-spinner.

The first things baby **RODAN** (Toho, 1956) ate after hatching from his enormous egg were the prehistoric Meganurons which were crawling around near him. These giant, centipede-like flesh-eaters had been terrorizing a mining town before Rodan made a meal of them, and the Japanese people were relieved when the multi-legged beasts disappeared. Unfortunately, the oversized pterodactyl and his mate did far more damage than the insects would have.

Bert I. Gordon produced **THE BEGINNING OF THE END** (Republic, 1957). This visual spectacle dealt with a swarm of Texas grasshoppers which had grown to enormous proportions because of radioactive isotopes that were used to increase the size of crops. So numerous were the green killers that they managed to wipe out large towns, and not even the armed might of the Illinois National Guard stopped them from invading Chicago. Their attack frequency was electronically reproduced at the end of the movie, and the monsters were led into the ocean to drown.



The Menace of the Giant Mollusk as seen in THE MONSTER THAT CHALLENGED THE WORLD (United Artists 1957).

The 200-foot-long **DEADLY MANTIS** (Universal, 1957) was more dangerous than any of the aforementioned monsters. Only the Tarantula and the Black Scorpion matched the size and strength of the Mantis, but the giant green predator had an advantage which none of the other creatures had—it could *fly*. Not even jets and anti-aircraft guns could kill this insect, which had been frozen in a glacier for eons. As it flew from the Antarctic to Washington, D.C. and beyond, this primeval behemoth attacked anything that moved. Finally, inside a Manhattan traffic tunnel, the creature was killed by poison gas.

THE BLACK SCORPION (Warner Brothers, 1957) lived in a huge underground cavern, along with a great many other giant scorpions. There were also a number of enormous prehistoric earthworms residing in the cavern. The scorpions, of course, were carnivorous. Before the movie ended, the earthworms were eaten by the scorpions, and soon afterward the largest scorpion killed off all the others. Alone, the armored super-insect fought against Mexican troops, tanks and helicopters. Only an electrified metal harpoon was able to put a stop to the monster's blood feast.

Richard Matheson's **THE INCREDIBLE SHRINKING MAN** (Universal, 1957) had a spider in it that was larger than the film's hero. Of course, the hero was less than an inch tall when he fought the grotesque horror in his own basement. The hungry arachnid nearly won the battle, but a pin, used as a spear, finished off the monster.

Africa was where **THE MONSTER FROM GREEN HELL** (United Artists, 1957) roamed. There was actually a swarm of them—giant killer wasps, enlarged by cosmic radiation. Their wings did not grow in proportion to their bodies, so they were unable to fly. The natives were defenseless against the grounded creatures, and a small expedition of American scientists did not do much better. As with Rodan and so many other threats to mankind, it took Nature to destroy the monsters—as usual, with a volcanic eruption.

There was more than one **MONSTER THAT CHALLENGED THE WORLD** (United Artists, 1957). These giant underwater snails were left over from some prehistoric era. They were definitely anti-people, asphyxiating anyone who got within reach. The Navy used explosives to destroy all but one of the huge mollusks, and the sole survivor was later crushed to death in a canal lock. A single egg remained intact inside a Navy laboratory and, through an accident, it hatched a full-grown creature right on the military base. Scalding hot water and machine gun bullets finished this one off, and the terrifying species was no more.

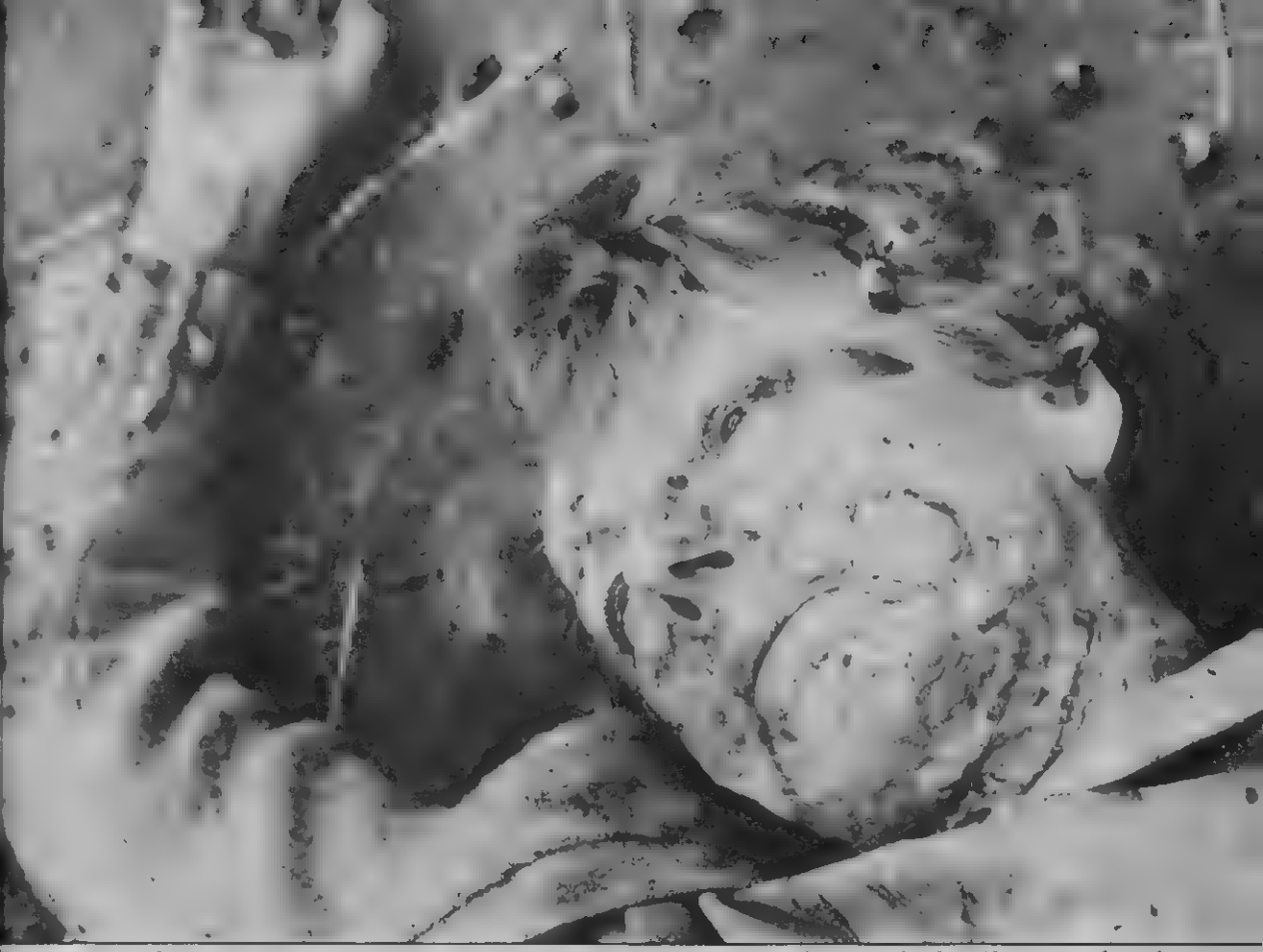
THE BRAIN EATERS (American-International, 1958) were intelligent, furry parasites (with antennae) that arrived in a vehicle from inside the Earth. Their purpose was to enslave all of mankind, turning everyone into obedient livestock. Only a small expedition reached the planet's surface, but they immediately began taking over the inhabitants of the nearest town. The invasion was crushed in a single, suspense-filled night by a small band of men who used bullets and high-voltage electricity against the crawling insects.

"Don't step on it—*It may be LON CHANEY!*" That was the warning received by the world in the 20s, during the reign of the Man of A Thousand Faces.

No wonder THE INCREDIBLE SHRINKING MAN shrank—wouldn't you shrink too from a tarantula several times your size? (Universal 1957.)

THE DEADLY MANTIS makes mincemeat of motor vehicles in this 1957 Universal insect adventure.

Proving he was no fly-by-night, in 1959 man-fly was back in RETURN OF THE FLY. From 20th Century-Fly, of course.



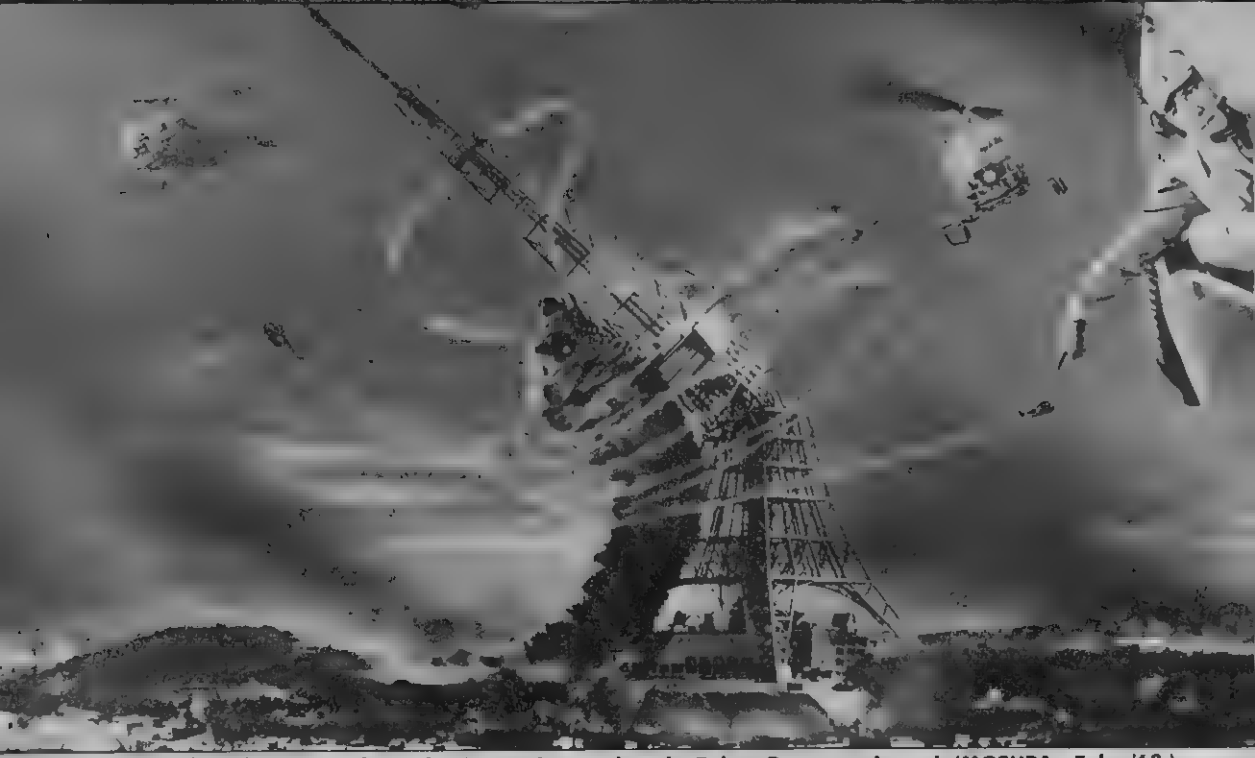
It ain't funny, *honey!* When THE DEADLY BEES were thru buzzing, this was the horrifying result. Bob Bloch's picture for Amicus in 1966.

A scientist experimenting with teleportation chambers accidentally allowed **THE FLY** (20th Century-Fox, 1958) to enter his disintegration booth while he was teleporting himself across his laboratory. Their atoms mixed, and the scientist ended up with a large fly-head and a proportionate fly-leg. In turn, the little fly got the man's head and hand (which, erroneously, was never shown). The man's wife eventually learned what had happened, and soon afterward she discovered that the fly's personality (?) was gaining control of her husband's body. The scientist's last wish was that she kill him, which she did by crushing his head and hand with a hydraulic metal press. The fly itself was later killed by a hungry spider.

The **MONSTER ON THE CAMPUS** (Universal, 1958) was a scientist who occasionally turned into a murderous Neanderthal man. Almost midway through the film a normal, everyday dragonfly was transformed into a two-foot-long prehistoric insect. The creature attacked a couple of people before it was killed with a makeshift spear—by the scientist himself.

Lauri Mitchell played the **QUEEN OF OUTER SPACE** (Allied Artists, 1958)—the radiation-scarred female ruler of Venus. Although she was the greatest danger on her planet, a minor threat to the four Earthmen who landed there were the cave-dwelling spiders. These things were nearly man-sized, and they were deadly. One of them attacked a man during the second half of the flick, but a ray gun blast burned the creature to death and saved the intended victim's life.

THE SPIDER (American-International, 1958) was another masterpiece of Bert I. Gordon. This giant tarantula was also a mutation. It lived in a huge cave, in which were super-strong webs the size of large trapeze nets. So powerful were the web strands that they could wreck a speeding automobile. The spider drained its victims dry of all body fluid, leaving behind horrible shriveled masses of skin and bone. At one point in the movie the insect, thought to be dead, was put on display in a museum. It was not long before the thing awoke and attacked the town. It took a heavy electric charge to finish off the creature.



The Colossal Creature from the Green Cocoon knocks Tokyo Tower cockeyed. (MOTHRA—Toho '62.)

Florida suffered from an **ATTACK OF THE GIANT LEECHES** (American-International, 1959). These phony-looking blood suckers terrorized anyone who came into the Everglades. They even had intelligence, which is why their existence remained a secret until three-quarters of the movie was over. The creatures—–there were two of them—–operated from a hidden cave. It was there that they kept their still-living victims. Explosive charges killed these mutations and destroyed the cave.

The **COSMIC MONSTERS** (DCA, 1959) were a variety of insects which grew to enormous size because of an accidental overdose of cosmic rays. The creatures multiplied, and soon an entire forest was overrun by them. Aliens from another planet warned Earth of the danger, and soldiers were soon mobilized to fight against the monsters. A fierce battle ensued, and the troops were eventually victorious because of the range of their weapons. The villain of the story was disposed of, and the cosmic ray bombardment diminished.

The zany Three Stooges ended up on Venus in **HAVE ROCKET, WILL TRAVEL** (Columbia, 1959). There they encountered a thinking super-computer (better than Forbin's "Colossus"). While the Stooges were trying to escape from the planet, a giant tarantula chased them. Unable to start their spaceship, they were inadvertently helped by the spider, which had a built-in flame thrower. The black horror's flames ignited the rocket's fuel, and the ship blasted off for Earth.

MISSILE TO THE MOON (Astor, 1959) was about a couple of Earthmen who went to the moon, and found a secret civilization on the dark side of it. Most of the moon-people—–there were not many, but they were beautiful—–were pretty unfriendly. They soon decided to feed the humans to their hungry giant spiders. The false-looking insects were easy to outwit, and the hero saved the day for his companions.

In **RETURN OF THE FLY** (20th Century-Fox, 1959), the grown-up son of the scientist who scrambled atoms with **THE FLY** attempted to perfect the teleportation device. Early in this sequel, a murderer knocked the young man unconscious and placed him in the disintegration chamber, along with a fly. The result was that the scientist ended up with the insect's head, hand, *and leg*, and vice versa. The fly, in this case, was found in time for the good guys to successfully unscramble the atoms and thus save the man's life and sanity.

American astronauts were attacked by a towering, composite rat-bat-spider-crab on **THE ANGRY RED PLANET** (American-International, 1960). As if that was not bad enough, the giant, super-intelligent Martians themselves were probably also insects, what with their green skin, three eyes and whip-like antennae. The Earthmen escaped from the first monster (and others, including a giant blob), but the Martians made them leave the planet.

THE HORRORS OF SPIDER ISLAND (Hakim/Pacemaker, 1960) was a breed of giant spiders. At the beginning of the story, a plane crashed near the island, and the survivors sought refuge there. The only male in the small group was soon bitten by one of the creatures, and immediately afterward he changed into a mindless, hairy, fanged beast with claws. He chased the girls on the island for a while, until he in turn was chased into a patch of quicksand, which swallowed him up.

An obvious hint that spiders were on the primeval plateau of THE LOST WORLD (20th Century-Fox, 1960) was given when one of the heroes stumbled through a mass of silken spider web strands. This happened while he was chasing a beautiful native girl. Suddenly, a terrible black shape came toward him. He fired his rifle at the spider, killing it. A second arachnid emerged from its underground nest and grabbed the fleeing girl, but her pursuer shot this monster, also.

Not many people would do what THE WASP WOMAN (Filmgroup, 1960) did. In order to regain her lost beauty, a ruthless woman took injections of wasp enzymes. This not only restored her youth and good looks, but it also periodically transformed her into a sort of were-wasp. Quite often she would change into the human-sized insect and go out and kill someone. (Wasps eat their victims!) At the movie's conclusion, the wingless creature fell from the window of a tall office building, and died.

Under orders from the United Nations Space Fleet, an international expedition comprised of five men embarked on a JOURNEY TO THE SEVENTH PLANET (American-International, 1961), Uranus. There they encountered the deceptive thought forms of a giant cyclopian brain. When they tried to investigate the alien life form, it conjured up a monstrous mole-grub, which was a combination spider, mole and rat. They destroyed the furry giant by causing a huge boulder to fall on it.

There was a sequel to Jules Verne's 20,000 LEAGUES UNDER THE SEA (Walt Disney, 1955), entitled THE MYSTERIOUS ISLAND (Columbia, 1961). In this spectacular film, Captain Nemo still lived. Instead of sinking ships with his futuristic submarine, though, he was now working on a chemical for increasing the size of living things. He wanted to eliminate famine, especially since this was a major cause of war. Nemo enlarged a number of animals, reptiles and insects, all of which menaced the marooned party of men and women who ended up on his island. The most fearsome giants were the bees. At one point in the film, a young man and woman started to explore the enormous beehive. One of the golden terrors returned before the couple left, and it sealed them up in a huge honey cell. They escaped, and days later Nemo's island and everything on it (the people escaped on a ship) was destroyed by a violent upheaval of Nature.

Super Bee is about to do his sting in the Harryhausen version of Jules Verne's MYSTERIOUS ISLAND, Columbia 1961.

MOTHRA (Toho, 1962) started out as an egg, progressed to a giant insect larva, and ended up as a huge moth after covering itself with a colossal cocoon. It attacked Japan when the two tiny females who were under its protection were kidnapped from their island home. Mothra, of course, was impervious to modern weapons. It wrecked a large part of Tokyo before rescuing the tiny twins and flying them back to their homeland.

H. G. Wells' **THE FIRST MEN IN THE MOON** (British Lion, 1964) told the story of how the first human astronauts found life on--or rather, in--Earth's satellite. The moon's inhabitants--Selenites--were intelligent, man-sized insects. They menaced the unwelcome visitors for a while, and finally they chased the humans back to their own planet. One man, however, remained behind as a captive of the bugs. Reminiscent of H. G. Wells' **WAR OF THE WORLDS** (Paramount, 1953), the prisoner's cold wiped out the entire Selenite civilization.

Mothra returned to the screen in **GODZILLA VS. THE THING** (Toho, 1964). This movie was the first of many of the giant moth's sequels. In it, Mothra was referred to as "The Thing." When Godzilla began ravaging the Japanese countryside, the tiny women implored their winged friend to fight the radioactive dinosaur, which it did. The result was that the moth was fatally wounded, but before it died it laid an egg, from which hatched two new insect larvae. The giant twins immediately fought against their dead mother's enemy, and they soon defeated Godzilla. The creatures were shown returning to their island, but it was learned in a later movie that one of them was soon to die. The surviving larva, Godzilla, and almost every other giant Japanese monster were destined to return again and again in future Toho features.

THE DEADLY BEES (Paramount, 1967) were much larger than normal, due to a serum which the villain of the story had perfected. Along with the increase in size, the bees' poison increased in strength. The man who controlled the bees sent them out to kill several people, by dousing the intended victims with a "perfume" which drove the bees mad. The attack of a swarm of these buzzing creatures resulted in an agonizing death. The villain was found out at the end of the movie, and a fire destroyed both him and his airborne monsters.

Satanism and witchcraft were the main themes in **THE DEVIL'S BRIDE** (20th Century-Fox, 1968). The photography in this one surpassed the unconvincing plot, and Christopher Lee's distinguished acting added a great deal to the story. In the last half of the film, Lee (a hero this time) and a few other people were trying to defend themselves from a group of Devil worshippers. While the evil ones launched magical assaults against them, the good guys found refuge within the perimeter of a magician's circle. A giant tarantula was among the illusions that the witches created. It appeared in the same room that the heroes were in. Lee had a difficult time making the others believe it was only a hallucination, but as soon as he did the loathsome creature vanished.

FIVE MILLION YEARS TO EARTH (Hammer, 1968) was the third in the British "Quatermass" series. In this one (the only one in color), a spaceship from another planet was discovered in a subway excavation. The spirits of the ship's inhabitants were in and around the silent vehicle, and they occasionally made their presence known. The seemingly-indestructible craft was from Mars, and it contained the decaying remains of green, man-sized insects--Martians. Toward the movie's conclusion, it was discovered that humans are descended from the long-gone Martian race. When this fact was made known, the creatures' influence took hold, overpowering almost everyone (including Quatermass) within its ever-increasing reach, and giving the victims a murderous telekinetic power. The mental hold was broken by another scientist, who sacrificed his life so that Earth would be saved.

THE SON OF GODZILLA (Toho, 1968) was no threat to mankind, as his father was. One day he probably will be, but that may not be until some time in the far future. This movie was the first in which "Son" appeared (he took part in a number of later films, one of which was **DESTROY ALL MONSTERS** (Toho), which was released in 1969). Besides Godzilla and his (her?) offspring, there were several giant praying mantises and an enormous spider on the island locale. The super-insects threatened the two dinosaurs and the handful of humans who were in the area. One by one, though, Godzilla destroyed his opponents with super-strength and searing radioactive breath.

Giant bugs have appeared in a few other films, but I cannot recollect what roles they played in them. These movies include: **CATWOMEN OF THE MOON** (Savino, 1954)--spider; **THE CYCLOPS** (Allied Artists, 1955)--spider; **CURUCU, BEAST OF THE AMAZON** (Universal, 1956)--spider; **THE BLOOD BEAST TERROR** (Tigon, 1967)--mothgirl; and **BLOODY PIT OF HORROR** (Pacemaker, 1967)--spider.

While Japan continues to revive its giant insects, Hollywood has not seen fit to make a movie of this type for several years. Are those glorious days of America's Insect Gargantuas gone forever? Let us hope not. Quick, somebody write a script!

END

While Hollywood was busy pushing the slogan that Movies were Better than Ever, Ray Harryhausen was busy demonstrating (1964) that Moonies were Buggier than Ever! Heroine had the fright of her life when she saw a Selenite in HG Wells' FIRST MEN *IN* THE MOON.

CONQUEST of the PLANET of the APES

Or, ...How to Train Apes for Fun and Profit

monkey see monkey do

Twentieth Century-Fox does it again! This time, they seem to have drawn a definite parallel between the ape revolt and the situation which exists among the blacks in America today. A black protagonist is even introduced, and references to his heritage are often made. Not only is he the sole human to sympathize with the apes, but *he* makes it possible for the revolt to take place! Only when it is too late does he realize his drastic mistake.

In any event, CONQUEST OF THE PLANET OF THE APES is a thoroughly enjoyable film. (Very improbable, but enjoyable nonetheless.)

This movie, the fourth in the Planet of the Apes series, begins with a vew of uniformed apes in training. They are being taught how to serve man: how to sweep, shine shoes, mop floors, carry crates, act as waiters, messengers, and beauticians. In other words, they are being trained to perform society's menial tasks. If they do anything incorrectly, they are severely beaten by men armed with clubs. Both males and females are mistreated. The creatures are subservient and docile. Even their cries of pain are held back.

The year is 1990.

The place is a semi-autonomous city-state, somewhere in North America.

Governor Breck (Don Murray) rules the area through an intricate system of computerized surveillance. He hates and fears the apes, as most of the humans do, but mankind has chosen not to live without them. They enable man to pursue more important ventures.

Caesar, leader of the ape revolt, informs the caged orangutan, "As your lawyer, I must advise you of your rights."

the reason why

In 1982, a space virus brought back by an astronaut killed all the dogs and cats on Earth (and possibly other animals, as well, but this is not made clear). Humans and simians were totally immune to the strange disease, although it is quite possible that it was responsible for the apes' increase in size and intelligence.

Soon afterward, apes became man's pets. From household companions, however, they quickly became slaves. This happened because they learn well, and are easily trained into submission.

Armando (Ricardo Montalban), a circus owner, comes to the city-state in a helicopter. He is there to promote his circus. With him is a chimpanzee dressed in civilian street clothes. A chain leash is around the animal's neck.

Could it be?

Is it possible?

Right you are!

enter the rebel

The chimp is the offspring of Cornelius and Zira, the talking apes from the future. In the last movie, ESCAPE FROM THE PLANET OF THE APES, that lovable married couple journeyed to the year 1970 in order to escape the destruction of Earth in the future. They tried to live in peace with mankind, but people feared that

An ape messenger is beaten by merciless guards.

they would be responsible for the annihilation of the human race.

As the inhuman pair was being hunted, Armando helped them by exchanging a normal chimpanzee baby for their super-normal one. The impersonator was then put to death by the authorities. That was twenty years ago.

The intelligent, time-traveling apes are now dead—they were executed in a futile attempt to change man's destiny.

Since then, mankind has been fearful that apes will someday inherit the Earth (which they will, according to the other films in this series).

Caesar (Roddy McDowall), the ape-child, is now an adult. (A very smart one, at that.)

Caesar, who apparently has never been to a city before, is appalled and disgusted by the sight of the mistreated apes. Armando has to restrain his hairy companion when they witness a female chimpanzee being given a heavy electric shock. This punishment is administered by black-uniformed policemen because she is so weary that she cannot move on when ordered to do so.

"lousy human—"

Finally, Caesar can control himself no longer!

He sees a messenger chimpanzee being beaten for no apparent reason. Impulsively, he shouts at the merciless tormentors.

He shouts!!

In English!!

(Not a very nice shout, either!)

The crowd around him is stunned! No apes can speak! That is, unless they happen to be the descendants of our present-day simians.

Armando nervously insists that it was he who shouted. The guards do not believe him, and they decide to arrest the circus owner and his inhuman performer.

Thanks to an uproar caused by another chimp, Caesar and Armando escape. Armando tells Caesar that he intends to turn himself over to the police in order to quell their suspicions. He instructs the super-ape what to do in case he does not return by nightfall. Then he leaves the frightened animal.

A guard says, "Now you be sure and let us know if the chains are too loose!"

"Wow! What a dynamite set of headphones!"

Governor Breck and Police Chief Kolp look on as a guard electrocutes Caesar.

And he does not return.

The police hold him for questioning.

all alone in the world

When the circus owner does not show up, Caesar does just what Armando told him to. He removes his clothing and enters a cage full of orangutans imported from Africa. He realizes that the authorities are searching for him, so he is careful to hide his humanized manners. He is brought to Ape Management, the city's brutal ape training center. There, he is conditioned, along with other apes, to be a proper servant to humanity.

Discipline is enforced by guards and trainers who use clubs, whips, flame throwers, and painful electric shock torture.

Simple commands, such as, "No," "Do," and "Home," are used. The apes learn the meaning of these monosyllabic words.

Except when they are trained *en masse,* each breed is kept separate from the other two. The apes even wear different colored clothing to distinguish between the species. Chimpanzees wear green, gorillas are garbed in red, and orangutan attire is yellow. Selective breeding is used to produce superior apes (which sort of conflicts with humanity's fears that apes will develop intelligence, but who reads into these things, anyway?)

is he too smart?

Throughout the indoctrination, Caesar proves himself to be a superior specimen. Yet, he is careful not to reveal his true intelligence or his ability to speak. He is often rewarded for his obedience, and he is never shown being beaten.

As soon as the training is completed, an auction is held. Governor Breck buys Caesar for his household, but the sly ape deliberately ruins his own chances for becoming a butler. Therefore, the city official assigns Caesar to work as a file clerk at the Command Post.

(Apes apparently file things by color since none except Caesar can read—yet.)

The Command Post is Breck's military headquarters. It is from here that he directs his anti-ape activities. It is also the city's communications center.

Breck's chief aide, MacDonald (Hari Rhodes), has compassion for the apes. He is much different from the cruel governor, even to the extent that he does not believe the talking ape exists.

the turning point

While being interrogated, Armando is subjected to a truth ray, and he almost reveals his (and Caesar's) secret. In a desperate attempt to escape, he struggles with a guard and crashes

"There must be an easier way to get a permanent!"

through a window.

Quite by accident, Caesar learns of Armando's death. In a very touching scene, he plots to get revenge for his "people" and for his only friend. Somehow, he communicates with a number of apes.

(The method he uses is not made clear, but he may have a mental link with other apes!)

Before long, the rebels establish a hidden base of operations within an undesignated building not far from the Command Post.

But Breck knows the truth!

Caesar's origin is checked. The shipment which he "arrived" on was from Borneo, and there are no chimpanzees there! Knowing this, the police begin their intensive search for the dangerous enemy.

the apes are revolting

At the same time, the super-ape manages to get more and more apes to follow him. What were once isolated acts of disobedience now become organized deeds of secret rebellion.

Weapons and ammunition are stolen.

Fires are deliberately started.

Humans are harassed through ape "mistakes."

Conditions worsen, and humanity has no idea what will happen next. (They obviously did not read the script!)

However, Breck and his officials, as always, expect the worst.

As a result, an Achilles List is compiled. This list contains the names of all apes accused of overt acts of disobedience within the past year. Breck is determined to punish these rascals. MacDonald opposes this view, and tries to change the governor's mind.

He does not succeed.

(By the way, can anyone guess who is Number One on the Hit (as in "Kill") Parade?)

Correct!

Caesar, of course, heads the list.

Out of sympathy for the persecuted ape, MacDonald helps Caesar escape from Breck's men. Because of this, the ape confides in him. The man is astonished to learn that a highly intelligent ape really does exist! After MacDonald futilely cautions the talking wonder against rebellion, he allows Caesar to flee for his life.

"execute him!"

The articulate chimp is captured that very night, however. Breck orders him to be subjected to electric shock torture until he speaks. If Caesar remains silent, they will never be certain if he is the one they fear.

Under extreme pain, Caesar pleads for mercy.

Breck is finally triumphant!

With the governor's approval, Kolp (Severn Darden), the police chief, orders Caesar's execution.

Before their eyes, the screaming, suffering animal is electrocuted!

The ape contorts in agony. His back arches. Finally, he slumps still.

Mankind is safe at last!

Or is it?

(What do you think?)

Off screen: "Did you ever hear of a left-handed ape?"

"Make nice with the human, but swipe his pistol when he's not looking!"

Just before the fatal switch was pulled, MacDonald, knowing what was planned for the ape, shut off the power!

(What is this, a science fiction movie or a Golden Age serial? What is it with these cliffhanger escapes?)

After Breck and his men leave, Caesar kills the guard. He then makes his way to the headquarters of the renegade apes, and the word goes out for the beasts to gather for open warfare!

tonight ape management, tomorrow the world

Later that night, Ape Management is attacked. In a fierce, hand-to-paw battle, the humans are overpowered and the captive apes are released. They immediately grab the fallen weapons and join Caesar's ranks.

Heavily-armed police units, each consisting of approximately 20 men, are dispatched to the combat area and posted throughout the city. As yet, the humans are unaware that the ape army numbers in the thousands! Nor do they know that the creatures are armed!

In any event, the order is, "Shoot to kill!"

The apes' advantage is that they use guerrilla tactics (no pun intended). They strike from the shadows and from rooftops, while the regimented police force fights in a highly military manner. The situation is very reminiscent of the American Revolutionary War (and we all know who won that, don't we?).

the end is near

The main battle will be fought at the entrance to the city's giant shopping mall. There, helmeted men and apes gather to do battle. The nonhumans have a few tricks up their sleeves, but the overconfident security forces have greater firepower.

Can the apes defeat the superior forces which oppose them? Will Breck learn of MacDonald's treachery? Even if he does, will he have enough time to deal with the traitor? Will the apes be returned to servitude? Or will they reach the Command Post for a final showdown? Will the city be conquered and run by apes, with humans as their slaves? Is this the end of humanity?

Whose side will you take in this unprecedented war?

(You may be surprised by your decision!)

A tremendous battle and a spectacular finale await viewers of this film. In addition, the audience is treated to *two* surprises at the conclusion! Don't miss it!

And prepare yourselves for the forthcoming BATTLE FOR THE PLANET OF THE APES!

(The absolutely final movie of the series!)

??????????

END

The final battle: ragged ape army vs. heavily-armed militia at entrance to the giant shopping mall.

CBWL Hayden Stone Inc

YOU AXED FOR IT!

To avoid any cutting remarks, the ole Shock Doc slipped out of his shroud long enough to do a little work to try to please the creepy crowd. If you want to keep him busy, send your requests (on a postcard only) to Shock Doc, c/o *FAMOUS MONSTERS*, Warren Pub. Co., 145 E. 32 St., NYC 10016.

Lionel Atwill does his thing (the Mad Doc bit) again for such fen (man/men, fan/fen) of his fiendish performances as JONATHAN WELLES, LEONORE WELTMAN, CORA TAYLOR, ED WAYNES, LEONARD THORPE, BASIL JONES and BARRY JONES. From ATOMIC MONSTER, re-release title of Universal's MAN-MADE MONSTER OF 1941.

Someone for everybody! Seated, left to right: BASIL RATHBONE, BELA LUGOSI, LON CHANEY JR; standing behind them, AKIM TAMIROFF & JOHN CARRADINE. From Lugosi's last, *BLACK SLEEP* (1956). For BARBARA BELMONT, VERA VERMONT, PHIL RILEY, SEAN WRIGHT, KLAUS UNBEHAUN, HECTOR R. PESSINA, JERRY PAGE & REG BELL.

THE BEAST WITH 1,000,000 EYES **(1955) only has eyes for ROBERT QUINE, ALADRA SEPTAMA, CLINTON CONSTANTINESCU, HENDRIK DAHL JUVE, ROMAN FREDERICK STARZL, SEWELL PEASLEE WRIGHT, CHARLES WILLARD DIFFIN & DICK TOOKER.**

THE ADDAMS FAMILY turns out in full force for PENNY JONES, JERRY JOHNSON, LENORE GRAVES, MARTIN BARNES, FRED & TED SAYLOR, MITZI MELTZER & JOHN BOWLES.

Things are looking black for BARBARA STEELE in *BLACK SUNDAY* but will be looking up, we feel, for DANNY DE LAET, LUIS GASCA, TOM FROST & JENNY MARTINS.

The victim's floored! In *THE DEVIL'S OWN* (20th-Warlocks, 1966) for BRENDA BELLERMAN, NATE HOLT, TED GORDON, HARRY & JO WILSON, SUZANNE SMITH, BETTY TOUFRY & GERALD HEWITT.

YOU AXED FOR IT!

"Something real old & rare" was the request of DAN D. ROMAINE, RUDY BEHLMER, FRANCESCO BIAMONTI, LESTER ANDERSON, LINDA STRAWN, LARRY FARSACE & CHAS. CLOUKEY, so we obliged with this 1929er, *THE* [redacted].

Of curse they'll deny it but JOHN ADAMSON, MORTON NORWALK, HAL RADCLYGGE, ESTHER OESTREICHER, MARTIN SALTMAN, JAY DREXEL & BIX JEROME all insisted they'd love to see the *CURSE OF THE FACELESS MAN* again (UA 1958).

And last but far from least it's KARLOFF (as Mord) and RATHBONE from the original 1939 TOWER *OF* LONDON (Universal). This unique shot shown for JOHN KOBAL, HARRY CURTIZ, SAMSON DeBRIER, CORTLANDT HULL, CHAS. HIGHAM, BERTHA GORDON, JOHN BAXTER and TOM, DICK & LARRY LARSEN.

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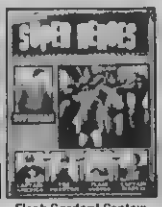

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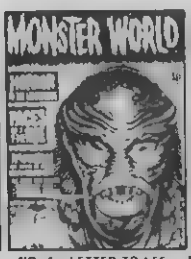

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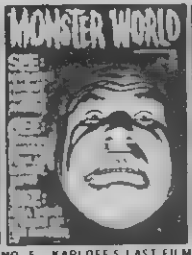

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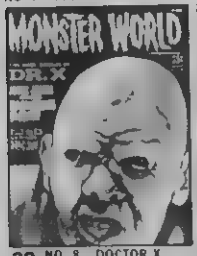

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NO 10—SUPER HEROES

MYSTERY PHOTO NUMBER 61

CLAYMATE of the MONTH

Is he indeed one of the Clay Men from the old FLASH GORDON serial?

A victim of Robert Bloch's DEADLY BEES?

THE MAN WHO COULD CHEAT DEATH after he gave up cheating?

TARZAN OF THE APES? *(Huh?! Just wanted to make sure you were awake and paying attention.)*

In case none of those titles ring a bell (hey, is that a hidden hint? Was he the hunchbacked bell-ringer of Notre Dame?), well, we'll give you a little clue:

Re-arrange the following letters and discover the name of the film with the late Brian Donlevy—

THE FYT OF HERCULES (hm, strange way to spell "fight". Can't they find an editor who can spell? Gosh, if he was a vampire and he was that ignorant, he myt give Conrad Vyt a fryt with a byt!) (Ryt on!)

ANSWER

TO MYSTERY PHOTO No.60

Twas THE CURSE OF THE FLY and by & by we'll tell you who came up with the correct answers but as we go to press it's too early to tell. We can tell you, however, that the previous puzzle pic (Ralph Bellamy in THE MAN WHO LIVED TWICE) was identified by Geoffrey Gould, John Hoomel, Peter Silvestro, Lisa Longobardi, Mark Schamanske & David L. Briggs.

the coffin hasn't been built that can hold him!

THE ABOMINABLE DR. PHIBES Preview Report by Paul Clemens proved so popular with our readers that once again we have engaged the services of young actor & filmmaker Clemens to preview the sequel for us. However, it should be made clear that the following story is based not on an actual viewing of the film but an adaptation from the script which may differ in some respects from the final edited version.

back from the black sleep

England 1935. From the basement of a weatherbeaten, decaying old mansion in Maldine Square there comes a sound. Not a natural sound like the creaking of ancient floorboards or the shrinking & expanding of aged pipes but a cold metallic ring like that of—machinery.

And machinery it is, if fact the mechanism used to lift the heavy marble lid off a coffin, the coffin in which the owner of the mansion, Dr. Anton Phibes, now resides in the endless sleep known as . . . Death.

Endless? Perhaps for mere mortals. But the abominable doctor is neither mere nor mortal.

To the grinding & creaking of the rusty machinery & the howling wind in the cloudy night sky is now added another sound: pumps & pistons, churning away in the laboratory. Why? Ah, we feared you'd never ask. 'Tis to suck the enbalming fluid *out* and pump the rich red blood *in* to the corpse of Phibes. Inert, yes, but not for long, for his artificial heart begins to beat . . . his half-synthetic body pulses with life . . . his eyes open . . . and from his mirror-lined marble tomb DR. PHIBES RISES AGAIN to terrorize London—and perhaps even the world!

the ultimate trip

Gracefully Phibes swings out of the coffin, plugs himself in, addresses the body of his long

Sleeping Beauty. Mrs. Phibes takes it easy while her husband makes us queasy.

If it were dice you were playing, Cheng, we'd say you should watch out for snake eyes; but as it is, we're afraid you're behind the 8-ball.

dead wife: "From the haven of the dead our souls like sleeping serpents twine. No deed, no word, no secret dread can twist thy soul from mine!"

A visitor arrives: the voluptuous Vulnavia. But hold—how is it that she still lives? you ask. Was she not burned to death by acid? True. *Vulnavia is not alive*—she has returned from the dead to visit her beloved master.

Phibes seats himself at his fabulous organ and beckons Vulnavia to him. "Once more you have answered my call," he speaks to her. "Above is hidden in some secret place precious knowledge that will help us thru this final stage. Let us retrieve this guide and prepare for this—*our greatest journey*!" The organ ascends with the silent figure of Vulnavia and the cloaked & hooded form of the fiendish Phibes.

He expects to find the beautiful ballroom but instead finds rubble, ashes, peeling wallpaper, rotting timbers, broken furniture! *What place is this*?

He makes his way to his safe. To his horror, he finds it empty! The sacred ancient papyrus has been stolen! The Egyptian map showing the location of the River of Life is in the hands of a stranger! Phibes slams the safe shut in rage.

the arch-villainous archeologist

Meanwhile, in a house in another quarter of town an ancient Egyptian papyrus is placed in a safe by a specialist in the supernatural & afterlife, Biederbeck. (Robert "Count Yorga" Quarry.) Biederbeck addresses a friend, Ambrose: "My most treasured possession yet, paradoxically, worthless! For without my knowledge and my interpretation of the translation, it has no value or significance whatsoever."

As the archeologist speaks, unbeknownst to him there is a second listener: outside the curtained window of his study is a strange-looking man with mauve white skin, gray hair, sideburns, moustache . . . and an unnatural pink tint around his eyes & lips. It is Phibes . . . and he is plotting

Cheng receives bad news. What's worse, the call was collect. Inspector observes, "Whatever he heard, it obviously went to his head."

"I promised you the best in tombs, my darling, and you gotta admit this one's got plenty of glass!"

his first murder, his first *new* murder, that is, for he has previously plotted 9. Altho there are only 7 deaths in the sequel, be of good cheer for while they may be fewer in quantity, they excel in quality. Would Phibes let you down when you sit thee down for macabre entertainment? Nay, nay!

The potpourri of plotted murders are:

THE DEATH OF
the Snakes
the Bottle
the Eagles
the Scorpions
the Vice
the Sand
and
the Water

death #1

Dr. Phibes makes a duplicate of the telephone in the hallway of Biederbeck's house. He makes ready a writhing black bag which he ties at the top with a cord. He gives Vulnavia a bulb-like instrument and all is ready.

At Biederbeck's residence, Phibes & Vulnavia switch phones. Biederbeck is not at home but his manservant & bodyguard Cheng is. Cheng decides to play a game of pool. Hidden, Phibes watches, waiting for a certain opportunity. When it comes, he opens the mysterious black bag and *something* slithers out.

The study is silent except for the chink of the cue balls and the faint ticking of a clock. But subtly another sound intrudes: like clockwork, with motors gradually growing louder. Cheng, curious, looks under the pool table and sees slowly coming toward him a snake!

He kills the snake with the billiard stick. As he does so, the clockwork sound winds down and stops.

A second snake appears! Cheng kills it too but in so doing discovers it to be a *robot* snake! An-

"Sandy? Speak to me, Sandy! Why don't you speak to me, Sandy? Sand, blast it, you've had one blast too many!"

other of Phibes' eccentric toys used to intrigue a victim. Like a fascinated child Cheng bends down and picks up one of the little motorized monsters.

Hearing *another* snake, Cheng stands up and sees a serpent coiling across the tabletop, its clockwork softly ticking. Okay, you say, so two artificial snakes are interesting but isn't three getting a little tiresome? Ah, you underestimate the mad doctor.

Murder time!

Callously, Cheng picks up the "toy" snake. The gears stop moving—but the snake doesn't, because it's the real McCoy, or in this case McCoil, with a little motor strapped to its back!

Snake bites man. Man knifes arm to remove poisoned venom. Makes his way to the hall phone to call for help. Puts his ear to the receiver. It is the moment for murder.

The hidden Phibes nods to Vulnavia, who produces the bulb-like instrument and squeezes it. A sound like highly compressed air escapes, triggering a mechanism in the earpiece of the phone—and a golden spike shoots out, piercing Cheng's brain! He dies instantly, the spike protruding from his other ear—a spike in the shape of a snake, its jaws wide for the strike! The Death of the Snakes has been consummated and Phibes retrieves his stolen papyrus.

A short time later, Biederbeck leaves for Egypt. He doesn't have his papyrus any longer but he has his memory of it and hopes it will lead him to the River of Eternal Life. Aboard the same ship is Phibes.

death #2

Cleverly concealed inside a climatized calliope is Phibes' wife, brought with him on ship. Aboard also is Biederbeck's friend Ambrose, who gets too nosey for his own good around the calliope. Phibes applies his famous *pressure point* and

"Vulnavia, can't you see I'm busy now?"

Ambrose succumbs, after which his body is stuffed inside a huge frosted glass bottle and tossed overboard. When the bottle is washed up on a London beach, inspector Trout is called onto the case. Pinned to the cadaver he finds a note reading: NOT WANTED ON VOYAGE! AMBROSE HAS HIT THE BOTTLE FOR THE LAST TIME.

death #3

Meanwhile, Biederbeck administers a mysterious liquid to himself. We will learn the meaning of this strange action later on.

Biederbeck reaches Egypt and sets up camp near a large mountain inside which Phibes has rebuilt his famous ballroom. Shavers, a member of Biederbeck's camp, is making his way to Phibes' hidden cave as Phibes, atop a nearby mountain, watches with interest thru his high-powered telescope.

When Shavers enters the cave in front of Phibes' ballroom, a huge door closes behind him, leaving him in total darkness. He hears a sound like the beating of huge wings coming closer & closer. Snapping on his flashlight and whirling about, he sees two huge eagles swooping down on him. Shrieking, he is torn to shreds.

A few hours later, Biederbeck's wife Diana, who is with him on the expedition, is setting up a table and is perplexed by a hard lump of sand under one of the legs. As she starts to dig she partially uncovers a large golden statue of an eagle. She tries to pull it out of the sand but it won't budge. Digging further, to her horror she discovers that the talons & beak of the 14-carat creature *are imbedded in the chest & throat of Shavers' horribly mutilated body!*

Meanwhile, Phibes has placed Victoria's body in an Egyptian sarcophagus.

death #4

Stuart, another Biederbeck assistant, is taking a night time stroll when he hears a strange humming sound & sees a brilliant blue light. Out of the light the beautiful Vulnavia materializes and beckons Stuart to his siren doom. He

EXCUSE MY BARGING IN THIS WAY!

As the phonograph plays "Somewhere over the painbow, bluebeards fly . . ."

You've heard of Fang Mail? Well, this is Fang Female!

My astrologer told me my sign was Scorpio but this is ridiculous!

follows her to a huge Arabian tent where he comes face to face with Phibes in the guise of a sheik who bids him sit upon a golden throne to be entertained by Vulnavia. Stuart is so enthralled that he scarcely finds it odd that the throne is in the shape of a huge scorpion and that, as Vulnavia dances, thin golden strands begin to emerge from the sides & arms of the throne, surrounding him. Too late, he shakes the glamour from his eyes to discover himself a prisoner of the throne!

Vulnavia produces a key that can unlock the prisoner and places it in a covered clay jar which Phibes holds in his artificial hands. He places the jar at Stuart's feet and leaves the tent.

Struggling desperately, Stuart finally succeeds in lifting the jar almost to the top of the chair—when it slips and crashes to bits & pieces... *releasing hundreds of scorpions!* The hideous insects swarm over him, stinging him to death, his body swelling up to unnatural proportions.

Trout arrives on the scene and alerts Biederbeck to the fact that Phibes is behind all these ghastly murders. The archeologist, discovering Victoria, moves her coffin to the room of another of his assistants, Baker.

The chic sheik obviously intends to keep his trap shut.

sixes & sevens

We'll leave a couple of the ingenious murders for you to discover for yourself.

When last we see the abominable doctor, he is on a barge with his wife's sarcophagus and an old-fashioned phonograph (would you believe a victrola?), sailing along the River of Life. And Biederbeck, denied that river, begins to age visibly before our eyes: 50 years . . . 60 . . . 70 . . . 80 . . . 90 . . . 100! We realize now that "medicine" he took earlier kept him artificially young!

And as Phibes sails toward his destiny, from the horn of the old 78rpm low-fidelity record player comes the strains of an old familiar tune . . . "Somewhere Over the Rainbow."

That's strange, the time is 1935 but Judy Garland didn't introduce that song till 1939 in THE WIZARD OF OZ. Oh, well, what *isn't* strange about Dr. Phibes?

Next film: THE BRIDES OF DR. PHIBES.

END

The claws close and the Golden Scorpion strikes & strikes again!

can you—
GUESS WHAT HAPPENS

Angelica gives Dracula a hand out.

TO COUNT DRACULA ...do you dare?

COUNT DRACULA is undead in Southern California. Naturally the world's most infamous vampire cannot take advantage of California's famous sunshine in his newest movie adventure GUESS WHAT HAPPENED TO COUNT DRACULA (originally titled WHATEVER HAPPENED TO COUNT DRACULA? and later THE MASTER OF THE DUNGEON). Haven taken up residence in a castle in occult-ridden Hollywood, Dracula, disguised as Count Adrian, has tired of his Vamp pet (Sharon Beverly) and wants to fink his fangs into some new blood.

This latest Count Dracula is portrayed by Des Roberts, who also (de)composed the music and (mis) conducted the orchestra. His Dracula is a blend of the old & the new.

For formal occasions Count Dracula stalks the night in the familiar tuxedo & floor-length cloak complete with high, stiff collar. Most movie vampires seem to feel that it is the "in" thing among the Un-Dead to parade around in such obvious attire. There is no better way for a vampire to call attention to himself than to dress up in tux & cape. The new Count Dracula has found it better to don turtleneck sweaters & double-breasted suits while winging along the Sunset Strip and in Hollywood's famous Magic Castle. His black beard makes him conform at least somewhat to the hippie scene.

the blood count

Dracula sets his bloodshot orbs for a pretty young girl named Angelica (Claudia Barron). Her boyfriend Guy (John Brandon, the hero of the gothic comedy play I'M SORRY, THE BRIDGE IS OUT, YOU'LL HAVE TO SPEND THE NIGHT) has ambitions to become a movie star. Dracula bribes him demonically. Guy shall become a famous actor in exchange for Angelica's tender throat, and eventually her soul. With his career in the balance, Guy accepts.

from here to infernity

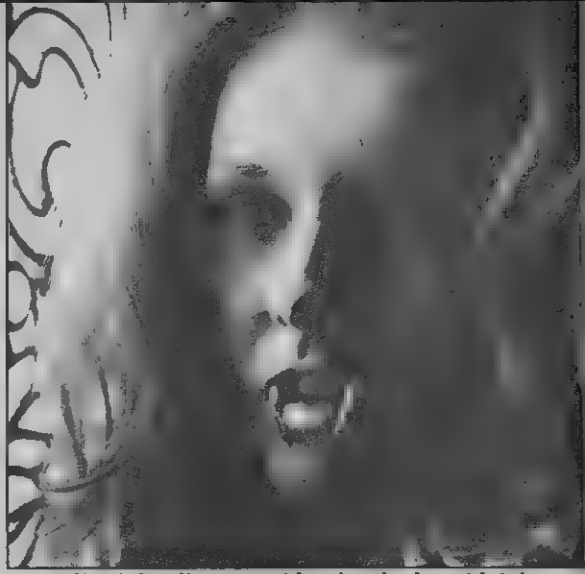
In order to make Angelica his bride for eternity, Count Dracula must drink her blood on three separate occasions. The vampire skulks into her bedroom and gorges himself. In the morning Angelica, weak & dizzy, visits Dr. Harris (Robert Blanche) who jokingly diagnoses her condition as the work of a vampire. How could a 20th Century medical man suspect the truth?

Dracula's plans to deliver the second bite are interrupted by a rival vampire named Imp (Frank Donato) who wants to rule the supernatural world established in Hollywood. A battle of the vampires follows. But Count Dracula, used to ruling Transylvania with an iron claw and so powerful that he manages to return regardless of the number of times he is destroyed, vanquishes Imp. Now all of his nocturnal hours can be spent on Angelica.

soul-brother?

The girl's apartment is invaded by a number of friends who decide it is time for a party. With them is a handsome nobleman who calls himself Count Adrian. He is Angelica's blind date. Hardly blind, the Count's eye burns hypnotically, supposedly to cure her dizziness. Alone with her, he inflicts the second bite toward capturing her soul. As he completes the attack Dracula recites a weird incantation.

Looking at the world thru blood-colored glasses. "My, what a lovely jugular vein you have!" observes the Count in a jocular vein.



Angelica (Claudia Barron) has just had a midnight snack: a blood sandwich.

(The director felt that star Roberts' incantations did not sound strange enough for a vampire of Dracula's distinction so after considerable consideration he made a recording of Roberts' words and played them *backwards!* The effect had the desired weirdness.

According to the pressbook for the picture, the property master was a Rumanian who heard the speech recited forward. He supposedly identified the quotation as Transylvanian, meaning "Burn the Witches!"

hold that tiger

Angelica, bitten twice by Dracula, begins to feel the uncanny effects. Sunlight gives her pain and her appetite craves raw & bloody meat. She confides in Guy about the inexplicable feelings, telling how she also confessed them to Dr. Harris. Guy, still honoring his pact with Dracula, realizes that the doctor knows too much and must be taken for a ride—to the vampire's castle.

Guy & the doctor arrive at the castle where they encounter Dracula's two pets, a Bengal tiger and a coiling boa constrictor. Dr. Harris flees the stately building, escaping the horrible death planned by Dracula.

angelica's no angel

Guilt feelings finally overtake Guy. He realizes that perhaps stardom is not worth losing his girlfriend to a blood-lusting fiend. Heroically he challenges Count Dracula to mortal—or immortal—combat in order to save Angelica. Human & superhuman engage in a violent conflict when, to Guy's horror, Angelica enters the room.

Her hair is wild. Her eyes stare even more wildly.

This is a modern Dracula movie and reflects the current trend in films where the bad guys do not necessarily lose. Guy, who became heroic in the last minutes of the picture, was technically the good guy. His fate was a grisly death.

In GUESS WHAT HAPPENED TO COUNT DRACULA the King of the Vampires is *not* destroyed but survives to walk into the moon-set with his eternal bride!

GUESS WHAT HAPPENED TO COUNT DRACULA is a color film that has the required ingredients of horror. Besides all the vampiric goings-on, the movie has a man with the decomposed face of a corpse; a black hunchback (the first in the history of horror films) with a disfigured face; and a woman with glowing eyes & matted hair.

We know what happened to Count Dracula: since he was not destroyed at the end of the film there need be no *contrived* way to . . . bring him back again!

Protruding from her menacing mouth are two long pointed fangs!

Guy is too late. Angelica has already received the final bite and is now a thirsty vampire!

guy gets it

The vampire girl's newly discovered hunger overtakes her. Savagely she attacks the man responsible for her evil condition. Her sharp fangs pierce his warm jugular vein, sending Guy's body & soul into oblivion.

Count Dracula? When does the wooden stake or silver bullet or fatal beam of sunlight sear thru his ancient flesh and reduce him to lifeless bones?

Can you outwit Dr. Acula?

In a number of past issues we have published popular SCREAM TESTS but these have frankly been designed more for laffs than for determining readers' genuine knowledge of monster films. Now, for the firstime, acceding to the many requests for a serious quiz on creature pictures, we present this game of a quarter hundred questions and answers, meant to test the extent of your familiarity with titles, actors, characters, etc., of famous monster films. If you score 75% or higher, you are entitled to think of yourself as an M.D.—Doctor of Monsterology. On the other hand, if you fail to score at least 75%, you are a D.M.—Dead Monster!—and as such should research all back issues of FM before attempting our next test!

1. Boris Karloff was in both BLACK FRIDAY and THE BLACK SLEEP: true or false?
2. Elsa Lancaster played THE BRIDE OF FRANKENSTEIN: true or false?
3. THE BODY SNATCHER, costarring Karloff & Lugosi, was based on a novel by Jack Finney: true or false?
4. WEIRD WOMAN, starring Lon Chaney Jr., was from the novel "Conjure Wife" by Robert Bloch: true or false?
5. THE AMAZING COLOSSAL MAN was the sequel to WAR OF THE COLOSSAL BEAST: true or false?
6. Bela Lugosi's real name was Bela Belasco: true or false?
7. Wm. Alland played the Mutant in THIS ISLAND EARTH: true or false?
8. THE SHE CREATURE starred Marla French and was produced by Bert I. Gordon: true or false?
9. Irving Pichel, who had a prominent part as an actor in DRACULA'S DAUGHTER, was the director of DESTINATION MOON: true or false?
10. THE DEVIL DOLL was based on A. Merritt's "Creep, Shadow!", starred Erich von Stroheim; true or false?
11. Dr. X starred Geo. Zucco: true or false?
12. One of the following did **not** play in the various versions of DR. JEKYLL & MR. HYDE. Which one? John Barrymore, Emil Jannings, Spencer Tracy, Fredric March.
13. Robby the Robot was introduced in the film THE DAY THE EARTH STILL STOOD: true or false?
14. In which film did Lon Chaney Jr. appear, CYCLOPS or DR. CYCLOPS?
15. "The Edge of Running Water" was the basis of which Karloffilm?
16. REVENGE OF THE CREATURE was the 3d in the CREATURE FROM THE BLACK LAGOON series, following THE RETURN OF THE CREATURE: true or false?
17. Simone Simon starred in THE CAT PEOPLE. Who played her role in THE CURSE OF THE CAT PEOPLE?
18. THEY CAME FROM OUTER SPACE was based on an original screen treatment by Ray Bradbury: true or false?
19. The last of his pictures that Bela Lugosi was alive to see was: BRIDE OF THE MONSTER? THE BLACK SLEEP? PLAN 9 FROM OUTER SPACE?
20. Fay Wray & Vincent Price costarred in THE MYSTERY OF THE WAX MUSEUM: true or false?
21. Which one of the following did **not** appear in THE OLD DARK HOUSE? Claude Rains, Boris Karloff, Raymond Massey, Charles Laughton?
22. Robert Louis Stevenson's MURDERS IN THE RUE MORGUE starred Bela Lugosi. True or false?
23. THE UNHOLY 4, with Lon Chaney Jr., was a remake of his Father's silent UNHOLY 3: true or false?
24. Boris Karloff & John Barrymore were in THE MAD GENIUS: true or false?
25. The name of this magazine (no fair peeking) is FAMOUS MONSTARS : true or false?

ANSWERS TO MONSTEROLOGY QUIZ

1. False; he was in BLACK FRIDAY only; Lugosi (among others) was in THE BLACK SLEEP.
2. False; THE BRIDE OF FRANKENSTEIN was played by (spelling) Elsa Lanchester.
3. False; Robert Louis Stevenson authored the story; it was "The Body Snatchers" that Jack Finney wrote, which on the screen became THE INVASION OF THE BODY SNATCHERS.
4. False; Fritz Leiber Jr. wrote it:
5. False; just the other way around.
6. False; Bela Blasko.
7. False; Wm. Alland was the producer.
8. False; Marla English starred in the Alex Gordon production.
9. True.
10. False; the book was "Burn, Witch, Burn!";
the star, Lionel Barrymore.
11. False; Lionel Atwill.
12. Emil Jannings.
13. False; Robby first appeared in FORBIDDEN PLANET; and the picture was THE DAY THE EARTH STOOD STILL, not STILL STOOD.
14. Bert Gordon's CYCLOPS; Albert Dekker was the star of DR. CYCLOPS.
15. THE DEVIL COMMANDS.
16. False; there was no RETURN OF THE CREATURE; there was a CREATURE WALKS AMONG US, which was the 3d and final film of the trilogy.
17. Simone Simon!
18. False; Bradbury's 28,000 word treatment was for IT CAME FROM OUTER SPACE.
19. THE BLACK SLEEP, which he attended with his wife, son (Bela Jr.), No. 1 fan (Richard Sheffield) and editor of FM, among others. A short time later, before PLAN 9 was released (originally previewed as GRAVE ROBBERS FROM OUTER SPACE), Lugosi lay dead in his Dracula cape in a funeral parlor a few blocks from the theater which had premiered his picture.
20. False; Fay Wray was with Lionel Atwill in THE MYSTERY OF THE WAX MUSEUM; Vincent Price starred in HOUSE OF WAX, its remake.
21. Claude Rains got left out of the house.
22. Bela Lugosi played Dr. Mirakle in MURDERS IN THE RUE MORGUE, alright, only Edgar Allan Poe wrote it—not Stevenson.
23. There was an UNHOLY 4 with Paulette Goddard but it had nothing to do with either the silent or talking version of the Tod (author) Robbins-Tod (director) Browning UNHOLY 3, both of which starred Lon Chaney Sr.
24. True.
25. False! Unless the printer goofed it's not MONSTARS (that's a magazine devoted to Scotch stars like Hoot Gibson and Hoot Mon) but still FAMOUS MONSTERS

CREATURE FEATURES

Graveyard Examiner

R.I.P.

FINAL

DEAD-LETTER EDITION — OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

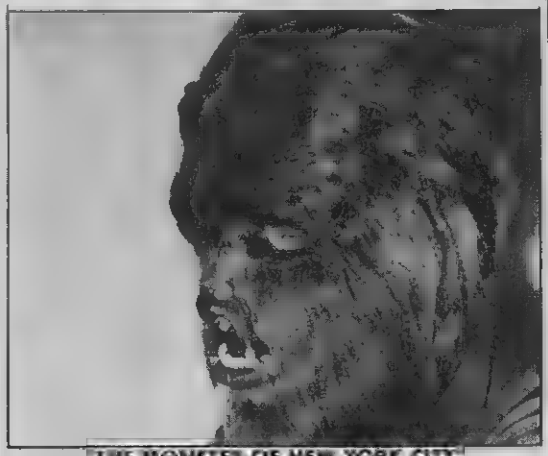
WEREWOLF INVADES N.Y. CITY BOYS' CLUB!

October, New York. A werewolf ran amok in the Madison Square Boys' Club in Manhattan, during the filming of "The Terror of New York City," a Boys' Club color motion picture, recently.

The Club's personnel, who in a sense have been dealing with monsters or near-monsters for more than some time, now, did not seem impressed. They've been "Helping Boys Step Up to Maturity For More Than 85 Years," as their motto attests, and a werewolf needs a climb, too, now and then.

AL O'BRIEN, Mild-mannered werewolf trainer at the Boys' Club.

The werewolf happened to be a teenager, one Andy Galbo, star of the film THE TERROR OF NEW YORK CITY. When his makeup was removed, he proved to be as normal-looking as any reader of FAMOUS MONSTERS can appear to be in broad daylight. Andy even had a "stand-in" named Saul Garcia.



THE MONSTER OF NEW YORK CITY
Andy Galbo, star of the baneful Boys' Club film.

Andy's werewolf makeup was devised by Al O'Brien, who's connected with the Madison Square Boys' Club, and who helped direct the film. To look at him, Al's the last person you'd suspect of being a mentor to werewolves, or of being a production supervisor of monster movies. Then again, when the moon is right, it's rumored he prowls after fair ladies with the Lurk of the Irish.

Al O'Brien notified FM that the Boys' Club has a complete stage for films and plays, and anyone in the New York City area should contact him at the Boys' Club offices.

The film is currently in the final cutting stages, as we go to press, and we'll let you know in a future issue how it all turned out, and if there is still a Boys' Club yet standing at 301 E. 29th Street, New York, N.Y., 10016. Or if it has been leveled to the ground, with strange claw scratches and odd tooth indentations in the remaining concrete foundation.

MONSTER MAKEUP CONTEST ANNOUNCED

All young would-be Lon Chaneys reading FM had better scurry to their putty and Polaroids, as a new Famous Monsters Monster Makeup Competition has been announced.

Starting next issue, and for the succeeding three issues of FM, the two best pix of horribly made-up faces will each be awarded $10.00! Winners will also be printed in the Graveyard Examiner.

In FM issue #100, a grand readers' poll for Best (Worst?) Face will be held, and FM readers will help select the Grand Prize Winner.

Send all photos to MONSTER MAKEUP CONTEST, Warren Publishing Co., 145 E. 32nd Street, New York, N.Y., 10016.

SURPRISE PRIZE!
"Count Edwards" of Lunenberg, Mass., didn't know his makeup would win FM 7-issue sub.

GORYSPONDENTS & MONSTERS OF THE MONTH

Let each postbox pulsate with baneful balesful of living letters from other undead monster fans across the country and around the globe! If you care to pounce onto this poison pen-pal list, send your name and address and a brief description of your uncontrollable interests to: GORYSPONDENT, GRAVEYARD EXAMINER; Warren Publishing Co., 145 E. 32nd Street, New York, N.Y. 10016.

MARK FAGERBURG

MARK FAGERBURG, 10 Fisher Drive, Bloomington, Ill., 61701, is 15, films his own monster movies, and likes the likes of Lon Chaney Sr. . . . TIMMY DYCHE, 62 Aspinall St., Frostburg, Md., 21532, is 8½ and a freak for werewolves . . . MARCOS RODRIGUEZ, 536 Montgomery St., Apt. 56-J, Jersey City, N.J., 07302, wants to hear from others interested in ESP & the Supernatural (which is not a rock group!) . . . WILLIAM FOSS, 19, of 239 Carl St., San Francisco, Calif. 94117, is into making animated films, and grooves on Ray Bradbury, Chris Lee and classic horror flix . . . TIM GRIFFIN, 14, wants fans of Vincent Price and Boris Karloff to compare notes with him at Rt. 5, Box 490, Jonesboro, Ark., 72401 . . . And a dame enters the game—RITA DAWN CARLSON, aged 21½ at 9562 Banta Ave., Anaheim, Calif., 92804, says she'd "Like to hear from fangs (I mean fans) of my all time favorite, Bela Lugosi. Also Seymour freaks and fans of Vincent Price, Leonard Nimoy and Boris Karloff." Operators of fanzines and clubs dedicated to the abovenamed should contact Rita . . . DAVID FORD, 109 Maurice Ave., Syracuse, N.Y., 13207, is a GODZILLA & MANDA fan . . . Another Godzilla (and other Japanese monsters) buff is GREG BOBINCHECK, 2218 Augustine Dr., Parma, Ohio 44134, and he also cheers Chaney Sr. & goes to bat for Bela . . . Looking for strictly fan-atical monster maniacs in the Chicago Ill. area is STEWART CHERMAN, 19, of 5436 Oakton, Morton Grove, Ill., 60053 . . . While another madman for monster makeup, and the Chaneys and Mr. Peter (TALES FROM THE CRYPT) Cushing, is BILLY MacDOUGALL, 11, of New Street, Branchville. N.J., 07826 . . . And another Chaney Sr. fan who's just 2 years shy of 13 is 11 year old TERENCE WILLIAMS, Rt. 1, Box 96, Linden, N.C. (sorry, no zip) . . . Also 11, but mainly a fan of BIG monsters (dinosaurs, Kong, Gorgo, etc.,) is THOMAS CANTILLON of 421 E 7th Ave., Roselle, N.J., 07203

WILLIAM FOSS

DALE MICHAWS

VINCENT STABILE

MIKE MANOS

BILLY MacDOUGALL

. . . And still yet another easy-livin' eleven-er is KERRY TIMAN, 831 El Caminito, Santa Fe, New Mexico, (no zip); Kerry likes to build models of monsters, and is interested in the Lagoon Creature . . . Aspiring horror story author CARL HOF, 14, likes Hammer films and their star, Peter Cushing, and you can write him at 7 Tomahawk Rd., Little Rock, Ark., 72205 . . . Another Hammer fan, BOB SOKOL, 256 N. Main St., Wilkes Barre, Pa., 18702, likes Cushing's FRANKENSTEIN, Lee's DRACULA and also Jon. Frid . . . And those are the very same heros of another fan, one DALE ANDREWS, 114 Griffin Ave., Thomaston, Ga., 30286 . . . Looking to hear from "the more serious horror movie fan," is JAY HOPKINS, Upper Afton Rd., St. Paul, Minn. 55119, who, besides liking Karloff and Lugosi, is very "keen" on Basil Rathbone, Nigel Bruce and Rondo Hatton . . . AND GET YE READY, LADS!—LISA DAINN REICHERT, 1102 26th Ave. W., Palmetto, Calif., 33561, wants to correspond with "a male, 16 or over, who reads Ray Bradbury, or Fritz Lieber and Poe—along with most of the other greats!" Just turned 16 herself, she promises to send us a foto of herself, soon . . . And another ghoulie-ghirlie is CLAUDIA WELLS, 1149 W. Gage, Fullerton, Calif., 92633. She's "totally in love with" Bela Lugosi, Vincent Price, and NIGHT GALLERY, and is 14 . . . Luckily 13 years old BOBBY SOMMERKAMP, 1803 Bayou Grande Blvd., St. Petersburg, Fla., 33703, writes horror stories, digs DARK SHADOWS, and particularly is a nut for Warren Magazines

MIKE FURPHY

BOBBY CHRIS

LISA CONDE

BRIAN CULVER

LASHIFIED ADS

WEIRD WOLFMEN is a new fan club for boys and girls aged 6 to 8. Write Jeff Hinkle, P.O Box 252, Schneider, Ind. 46376.

WANTED: Back issues of DARK SHADOWS comics. Will pay 5¢ to 25¢ depending on condition. Issues 1 thru 12. P.J. Swanson, 462 Lincoln St. Franklin, Ma. 02038.

BUILDING A HAUNTED HOUSE Need ideas and suggestions from fans for exhibits. Send suggestions to Roy Jackson, 506½ Juniper, Nampa, Idaho, 83651.

VARULEN #4: The World's 1st Pre-Prozine, is a whopping 108-page fan publication written and illustrated by fans who (it appears) are about to become "Pro's." This mimeographed 'zine is chock full of horror film and book reviews, original poems, stories & photos, essays on fantasy in rock, and even an article on Forry Ackerman (who him?). 50¢ to Joe Viglione, 39 Beverly Road, Arlington, Mass, 02174.

Whip your info together and send to LASHIFIED ADS, 145 E. 32nd St., N.Y., N.Y. 10016

YOU AXED FOR IT! SUPER HORRIFIC

FAMOUS MONSTERS OF FILMLAND

SEND FOR A MONSTER

...Or, let our monsters send YOU!
It costs thousands of Ghoulars (the currency of Transylvania)

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1965 Yearbook

1966 Yearbook

1967 Yearbook

1968 Yearbook

1969 Yearbook

1970 Yearbook

1971 Yearbook

1972 Yearbook

#32

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#39

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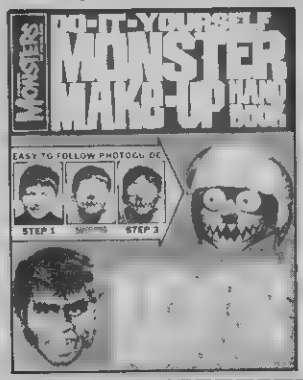
THE 100-PAGE BOOK EVERY CREATIVE MONSTER FAN HAS BEEN WAITING FOR!



HUNDREDS OF INSIDE TIPS!

Here it is! Our fantastic Collector's Item MONSTER MAKE UP HANDBOOK! You've all read Dick Smith's articles in the pages of FM, and in these pages Dick reveals his secrets for the first time. The STEP-BY-STEP methods are fully explainable in simple, EASY-TO-FOLLOW terms. Anyone can follow the descriptions to turn himself easily and quickly into one of the exciting monsters shown in this book. It's all here and it costs only $2.50. You have nothing to lose - and a world of Monster Make-up to gain! Send for it TODAY!

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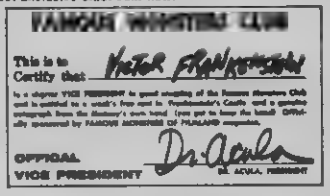

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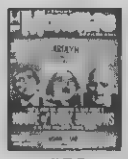
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beware the prince of darkness—

BLACULA

the vampire from the veldt

Transylvania. 1815. Castle Dracula. The Thirsty Count himself is entertaining visitors from the Dark Continent, Manuwalde (William Marshall) and his wife Luva (Vonetta McGee). We see Count Dracula in a more unsavory light than has ever been displayed before. In point of fact, he becomes downright insulting to the dignitary from Africa.

Luva, looking with love & admiration at the handsome figure that is her husband, explains to her host: "Manuwalde is the crystallization of our people's pride."

Manuwalde is modest. "Luva does me too much credit," he says. "My people are eager to bring our decent culture into the community of nations."

Dracula displays sarcasm. "That will take a great deal of time. Alas, such a charming couple on such a futile mission."

Nothing makes a vampire quite as cross as a . . . Well, you can finish that one yourself. Provided the vampire doesn't finish you first!

Manuwalde does not understand. "Surely not futile, Count Dracula. With help from personages such as yourself we hope to succeed . . ."

Dracula rudely cuts him short. "But to totally abolish the slave trade—I find that . . . unrealistic. Slavery has certain merit, I believe."

Manuwalde is offended—rightly so. "Merit?" He is barely able to control his temper. "You see merit in barbarism?"

Dracula's gaze lingers meaningfully on Luva as he replies, "Barbarous from the standpoint of a slave, perhaps; intriguing and delightful from mine. Take your wife, for instance—"

Manuwalde rises from his place at the dining-room table. The veins stand out in his forehead as he asks hoarsely, "Sir—are you *ill?*"

Suavely, Dracula ignores the implication, continuing in a fashion which causes Manuwalde to state flatly: "I find your manner most foul. You're behaving like an animal."

Dracula taunts him: "Really? Let us not forget, it is *you* who comes from the jungle."

This is the final straw. "Come," says this prince of an African country, "we are leaving, Luva."

Dracula: "I think not."

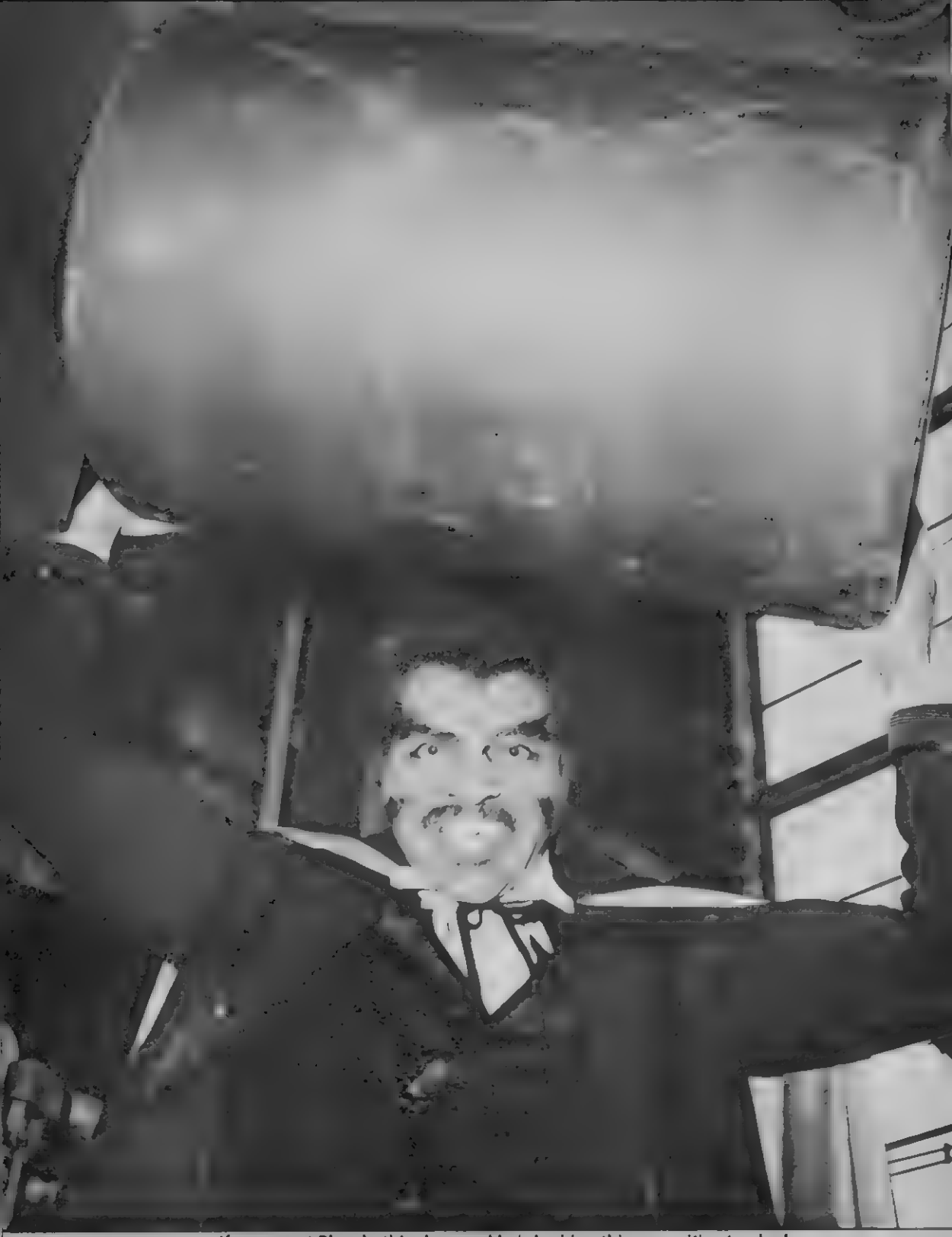
the "birth" of blacula

Manuwalde: "How dare you!" He lunges at Dracula but Dracula strikes him a brutal blow, causing him to reel backward.

Stumbling against a metal torch holder, Manuwalde grasps it like a weapon and strikes Dracula as he lunges at him.

Dracula doubles over in pain, momentarily stunned, and Manuwalde rushes to rescue Luva.

Dracula quickly recovers and, infuriated, cape whirling behind him, practically *flies* at the horri-



If you meet Blacula this close and he's looking this mean it's—too bad.

fied pair, his face contorted with rage. Manuwalde is paralyzed by the insane fury of this seemingly invincible foe but rouses himself to self-defense when the demon seizes him by the throat and attempts to throttle him.

In a wild fight that ensues, Manuwalde temporarily bests Dracula and rushes over to the terrified Luva again. They are about to flee the castle when—

Dracula rises. His cape is extended in the bat-like position, blacking out whatever is behind him. (We shall learn—to our horror—in a moment.) All that is visible at the moment are the eyes of the vampire, glowing like two yellow coals. As the Count drops one arm and swings around, pointing with the other at Manuwalde, we see:

Two servants.

Pale . . . lean . . . *hungry.*

An unearthly quality permeates their being.

Dracula and his servants move as one upon their helpless victims—and suddenly fangs are bared for the attack! With wild animal shrieks the ghoulish creatures descend on the doomed pair, their bestial eyes bloodshot with bloodlust.

Contorted faces . . . teeth, first white then red . . . glowing red-rimmed eyes . . . flash in & out of the screen . . . till finally a haze of crimson clouds mercifully blots out the bloody scene . . .

The bodies of Manuwalde & Luva are motionless as they are carried by Dracula and his entourage to a tomb-like room. The body of the African is placed in a coffin and Dracula leans over him, declaring:

"You shall pay, black prince! I will place a curse of suffering on you that will doom you to a living hell! A hunger, a wild gnawing animal hunger, will grow in you—a hunger for human blood! But I will seal you in this living tomb, you and your princess, and here you will starve for eternity, torn by an unquenchable thirst!"

Luva, beginning to revive in a corner, stares in horror as Dracula continues:

"I curse you with my name—you will be . . . *Blacula!* A vampire like myself. A living fiend!"

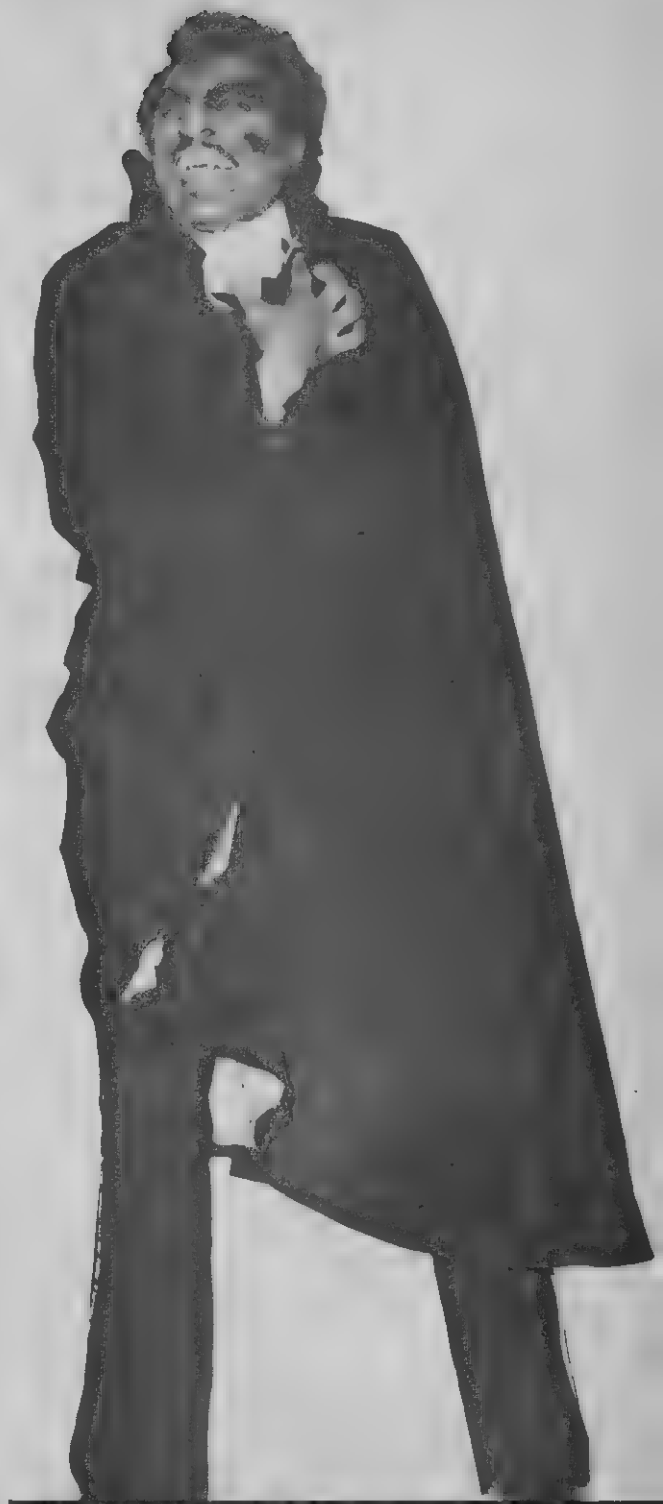
Manuwalde/Blacula's screams are cut off as Dracula slams the coffin shut and seals it with a huge padlock. Then he whirls on Luva, still huddling in stark terror at what has transpired, and lifts her from the floor like a limp puppet.

"You will watch!" Dracula shrieks in rage, "helpless and dying, till your flesh rots from your bones! And his cries will haunt you till your death!" Whereat, laughing fiendishly, the vampire Count leaves the underground vault, leaving the two to their dark doom.

It will be 150 years till the dust of that tomb is disturbed again . . .

the resurrection of blacula

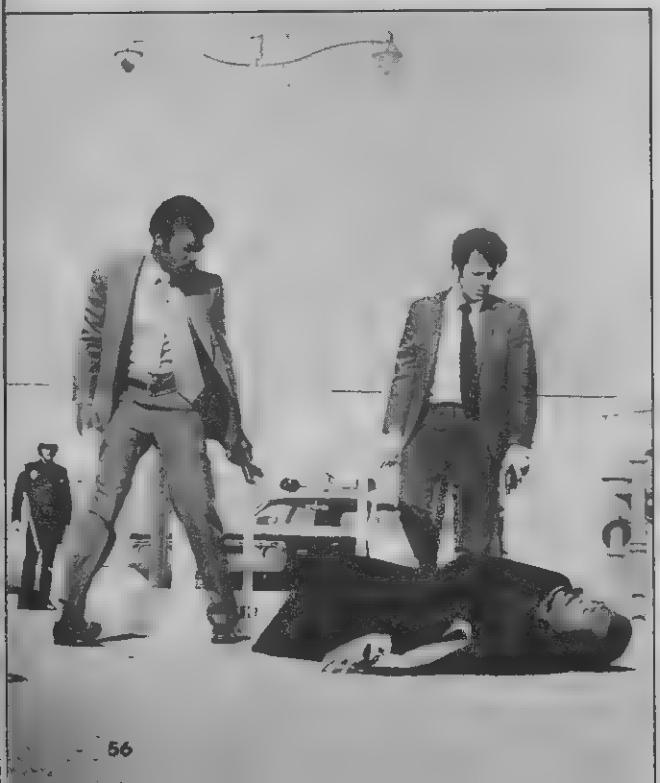
Billy, a white boy, and Bobby, his black friend, visit Transylvania in 1965 and go to Dracula's



"Thru the black of night, I gotta go where you are . . ."

BLACK FURY

The Prince of Darkness has been undone by the sun.



castle to purchase some curios. The nervous agent explains to them, "The Count and his household were destroyed long ago by the great Dr. Van Helsing."

Among other things, the pair unwittingly purchases the coffin in which Blacula has been suffering the pangs of a premature burial.

Blacula's coffin is transported to a warehouse in Los Angeles. The young men attempt to pry it open. The crowbar slips and Billy gashes his arm. Blood is flowing from it profusely.

The next thing—

BLACULA lives! All 6'5" of him—and he has thirsted for a century & a half!

Blacula attacks Billy like a feral beast and, after his "feast", turns his attention toward Bobby. Bobby attempts to run away but Blacula commands: "Stay!"

Bobby too pays with his life as the blood is drained from his body to satisfy the unsatisfiable thirst of this accursed black Dracula.

Luva luvs again

Imhotep, the living mummy, found that his loved one had reincarnated and Kharis too was fortunate in that respect, discovering his beloved to be a reincarnate in modern times. So, now, Manuwalde (Blacula) finds his Luva alive in the form of a girl known in this life as Tina.

The film has barely begun. The game's afoot, the bats are a-wing and Blacula does his thing for another hour or more of horror.

Dr. Donald A. Reed, Founder & President of the Count Dracula Society, at a special previewing screening of BLACULA declared it to be one of the most frightening vampire pictures of all time.

the creepy cast

Star William Marshall is a distinguished Shakespearean actor who has appeared in such fantasy plays as *Peter Pan* & *The Green Pastures*. You may remember him as Ubal the Genie in SABU AND THE MAGIC RING. Appropriately, he has also acted in the play *When We Dead Awaken!* You've seen him on TV in episodes of *Star Trek, Tarzan, Hitchcock Presents* & *The Man from U.N.C.L.E.*

Vonette McGee, the woman Blacula loves, has appeared in a female film version of "Faust"—FAUSTINA!

Gordon Pinsent, the detective lieutenant, was the President of the United States in COLOSSUS—THE FORBIN PROJECT.

The latest actor to depict Count Dracula is Charles Macaulay . . . Lance Taylor Sr., the mortician, appeared in FROGS . . . Ron Pennington appears in the sci-fi film PUNISHMENT PARK and in TERROR FROM THE STARS.

And Elisha Cook Jr. celebrates his 51st year in his acting career! **END**

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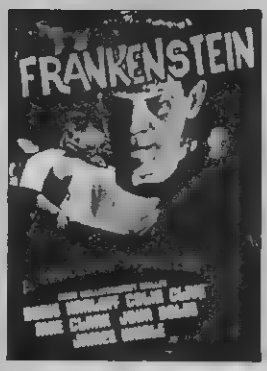

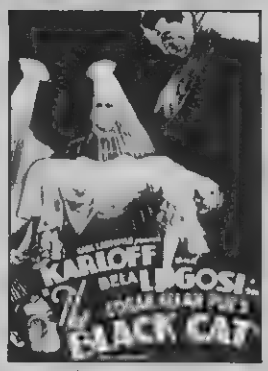

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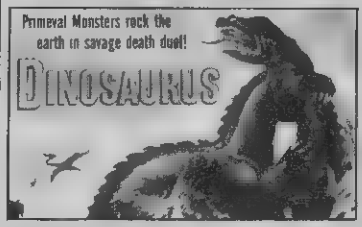

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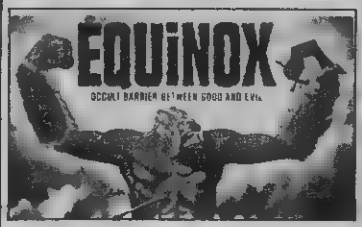

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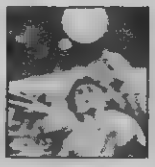

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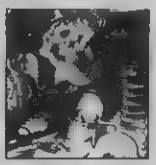

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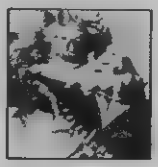

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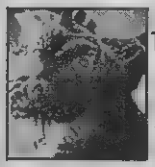

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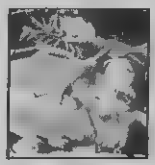

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THE UNNERVING NIGHT STALKER

vampire loose in las vegas!

JEFF RICE (microtype: foto by Zoran Velokovic)

BARRY ATWATER (microtype: foto by Bill Isaacks)

Man & boy, I have never seen a more vicious vampire than Barry Atwater in his petrifying portrayal of a latterday Dracula attacking his victims in the unlikely locale of the City of One-Armed Bandits.

Not since Christopher Lee *burst* on the scene in his unforgettable entrance in HORROR OF DRACULA has there been such a violent vampire. One could readily believe he had the strength of 20 men.

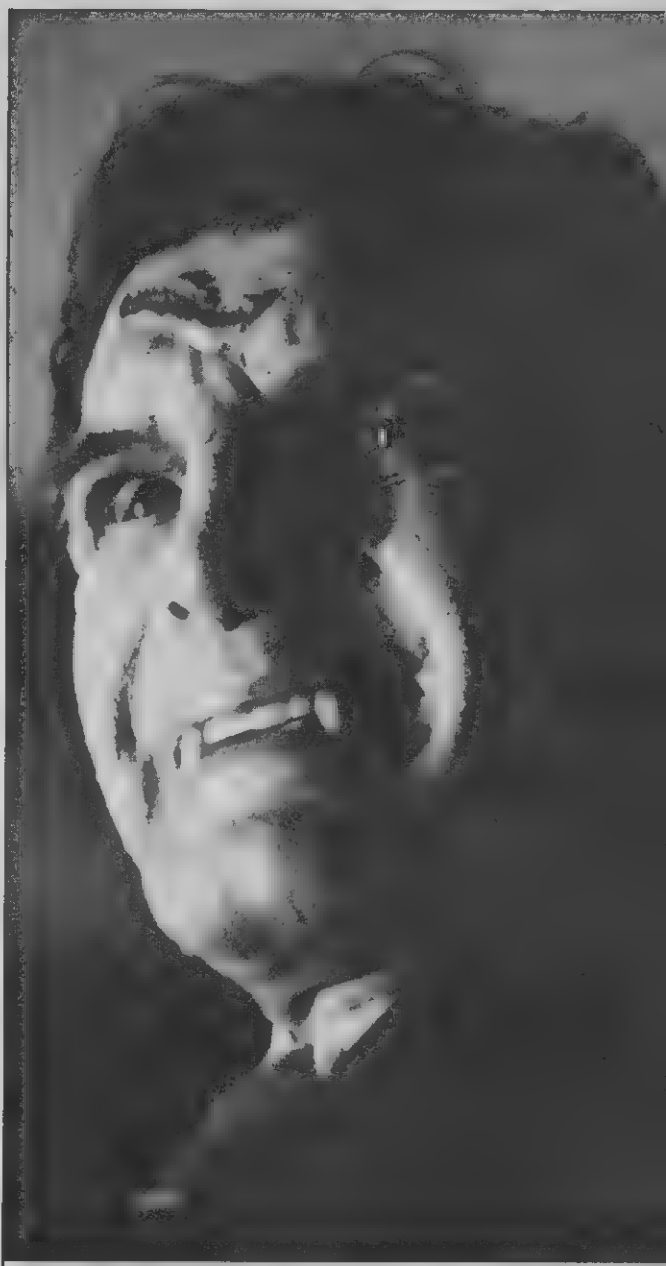
THE NIGHTSTALKER was based on "The Kolchak Papers" by brilliant new writer Jeff Rice, a man the Count Dracula Society is proud to number among its members. Established star writer Richard Matheson, who just picked up a Gothic Award from the same Society, did an award-worthy adaptation of the book for TV. Incidentally, Bantam is going to release Rice's novel in paperback, so don't miss it.

THE NIGHTSTALKER swept all sorts of popularity records before it. It's bound to be back for a second look—or, there's even talk of its being released theatrically.

It's made a star over night of Barry Atwater (another Dracula Society member) but you might like to know this wasn't his first TV or stage role in a weird or macabre show. Nobody slept "The Day the World Wept" when Barry portrayed Abraham Lincoln in an outstanding segment of ONE STEP BEYOND and the character study above shows him as he appeared in J. Sheridan Fanu's famous Gothic novel "Uncle Silas" which, as a stageplay, was renamed Uncle *Marston.* Silas or Marston, Barry was scary.

So we add our voice to the crowds who are chanting "More Rice! More Matheson! More Atwater!" (And Darren McGavin was plenty good too as the reporter with the inside scoop that nobody would believe.)

The Vampire in Vegas theme is good for a lot more "stalk" footage! **END**



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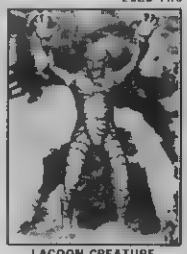
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FANG MAIL (Continued from page 4)

FM BETTER THAN FRIGHT FLIX—(SOMEDAY?)

FM #92 was terroriffic. Beautiful covers of Lugosi. This was The issue, I'm sure, that all **FM** fans have awaited. I really dug (like my grave!?) the story, "The Undead." The pictures and the stories about Bela were superb!

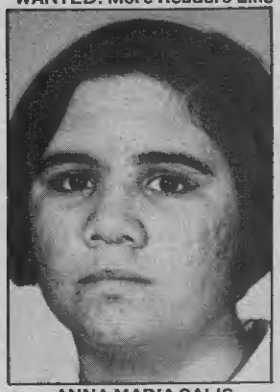
Chris Lee seems to be usurping Bela's cape, these days, rightfully. (By the way, didn't Mr. Lee appear as a German soldier in the TV series ONE STEP BEYOND?)

I read a book titled "Lust for a Vampire," by William Hughes. I've not seen the movie THE VAMPIRE LOVERS (it was rated "R"), but I think it's connected somehow with Hughes's book or Le Fanu's story, "Carmilla."

I personally agree with Stephen Kowalski's letter. Horror movies are certainly degrading with few exceptions. However, **FM** will never degrade. Keep up your great work!

JOHN LYNCH
Brooklyn, N.Y.

WANTED! More Readers Like



ANNA MARIA SALIS

FROGS: BUMPS ON LOGS OR LUMPS IN BOGS?

I have a question to ask the producers of the movie, THE FROGS.

In the movie, the frogs did not do anything to anyone.

All the other creatures did everything to the people, but not those frogs! So could you tell me why the movie is called THE FROGS?

CINDY HALL
Tuckasseggee, N.C.

• That's the name American-International Pictures gave it, Cindy. What would YOU have called it?—Ed.

"WOW!"

FM #92 was great! I just thought I'd tell you I got my 6 back issues I sent for, and when I opened the box, **"WOW!"**

100 Pages of fantastic pleasure in every issue! I couldn't believe my eyes. The issues I received were **#32, #33, #34, #37, #45** and **#56.** I ate everyone up! (BURP!)

Your mag is still the greatest. Those other, 2nd rate, mags are no competition for you. (Just thought you'd like to know.)

HUGO HERNANDEZ
Gary, Indiana

NEW TRUE GRUE READER CRIES UNCLE!

#92 was my first issue of **FM**, but I assure you I am subscribing.

WANTED! More Readers Like

RUSTY MacDERMOTT

I have always been a Lugosi fan. I never saw the actual film DRACULA, but I read the book and saw all kinds of plays, so I know how the story goes.

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I prefer the old horror movies to the newer "gory" ones like I DRINK YOUR BLOOD and I EAT YOUR SKIN. But I do like the new movies about the supernatural and ESP.

And I will always like the late Tor Johnson for his acting talent, and because he looks exactly like my favorite uncle.

MARK MAGILL
Westerville, Ohio

DR. ACULA, COUNT YOUR BLESSINGS!

Your Lugosi issue was the best thing you've ever printed! It was a truly beautiful tribute to such a great man.

Bela Lugosi was marvelous in everything he did. His acting may have lacked style, but it didn't lack character. He was able to bring across the mind of his characters, and that is the hallmark of a genuine actor.

He had his personal problems, but they never interfered with his work.

God bless you for this issue.

LISA IRVIN
Beverly Hills, Ca.

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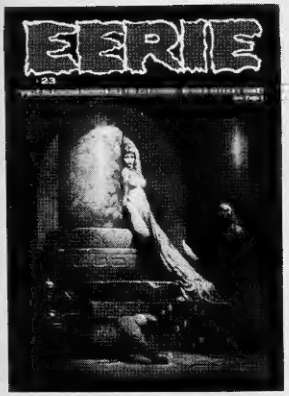

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HERE SHE IS!

FULL-COLOR 6' POSTER OF VAMPIRELLA

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